WEEKEND JOURNAL.

ASIA

HONG KONG CLOSE-UP

Our sneak preview of the city's international film festival

Inside: What's next in eco-architecture

CONTENTS

W9 | Cover story

FILM

Hong Kong Close-up

Our sneak preview of the city's international film festival

W3 | Culture

Love, marriage and making movies

W4 | Collecting

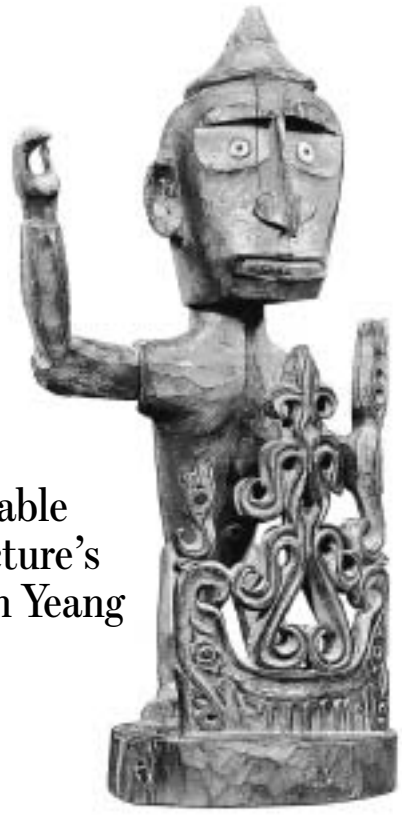
The scene from Maastricht

W6 | Architecture

What's Next: Sustainable architecture's Kenneth Yeang

W7 | Style

A lofty playwright at home



W8 | Fashion

Autumn looks; Arbitrage price check

W16 | Sports

How to judge a putt; Finding 'Lady Luck' in Toronto

W18 | Food & Drink

Malbec and more from Argentina

W19 | Taste

Vietnam's homegrown music

Cover: Left to right, scenes from 'Enter the Dragon' (Hong Kong International Film Festival); 'A Better Tommorow' (Hong Kong International Film Festival); 'Crossing Hennessy' (Edko Films)
This page: left, scenes from 'Echoes of the Rainbow' (Hong Kong International Film Festival), top; 'Like a Dream,' bottom (Hong Kong International Film Festival); middle, Kenneth Yeang (T. R. Hamzah & Yeang); right, Oceanian tribal statue (Galerie Meyer-Oceanic Art)

WEEKEND JOURNAL
ASIA

S. Karene Witcher Editor
Jessica Yu News graphics director
David Chan Art director
Mary E. Kissel Taste page editor
email wsjaweekend@wsj.com

A publication of
THE WALL STREET JOURNAL ASIA.

THE JOURNAL CROSSWORD / Edited by Mike Shenk

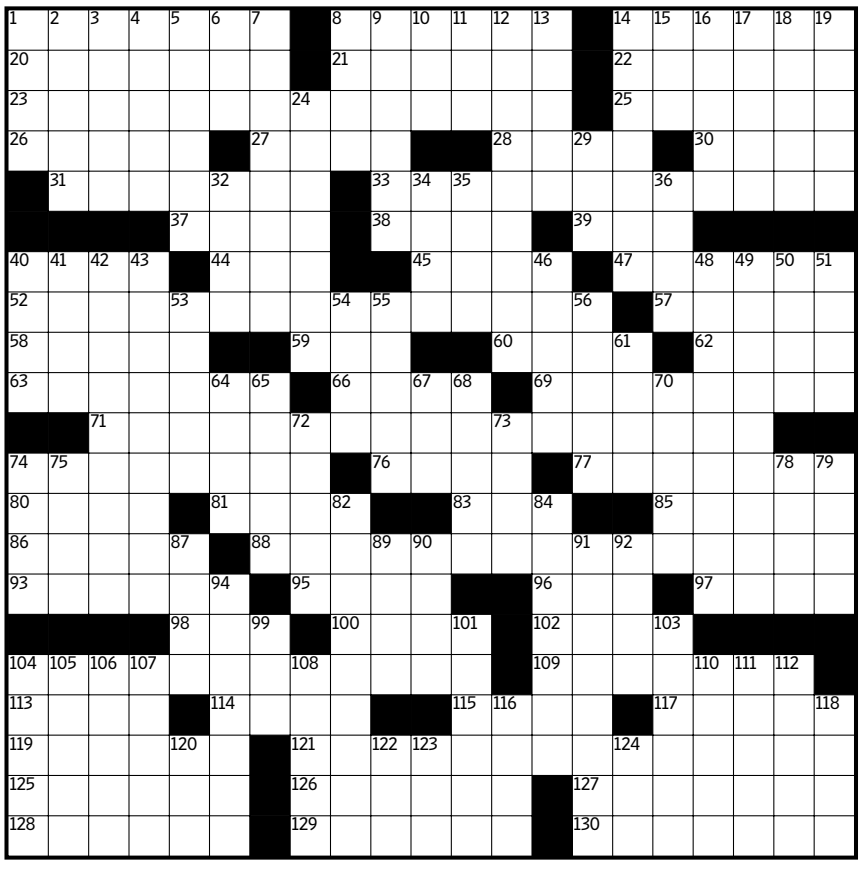
Across

1 Mark the boundaries of
8 Stick fast, or split apart
14 Man of rags
20 Excitedly, in scoring
21 Offer a higher salary than
22 Physicist Fermi
23 Suave business dealings?
25 Bowl with a lid
26 TV's "Uncle Miltie"
27 King or fiddler
28 It can part the waves
30 Et ___
31 R&D site
33 Totally stormy?
37 Former ETS exam
38 Check
39 Amount of money
40 Lie alongside
44 Monopoly token choice
45 Slightly
47 Anoint with myrrh, say
52 Ingredient for making gunpowder during Passover?
57 Start of a counting rhyme
58 "___ Shoes" (Cameron Diaz/Toni Collette movie)
59 Cop from "The Simpsons"
60 Home of Parmenides and Zeno
62 Uncontrolled nuclear fusion site
63 Birthplace of karate
66 They're no longer attached
69 Punt's duration
71 Blessing from a Roman deity?
74 Set sail
76 Ward of "Sisters"
77 CB sign-off
80 Spoiled upper class of sci-fi
81 So great
83 Rascal
85 "You ___ mouthful!"
86 Minor league hockey team of Houston
88 Former Treasury secretary who couldn't keep to a budget?
93 Macroeconomics pioneer
95 Cassowaries' kin
96 Priestly vestment
97 Period of abstinence
98 Casino convenience
100 Literary title character surnamed Woodhouse
102 It often has trig as a prerequisite
104 Game in which money talks?
109 Mariners' assents
113 Very little
114 It's in the shop
115 Chili peppers, informally
117 March 14, to math teachers
119 Shuriken throwers
121 Wondrous Bauhaus School founder?
125 Museo de El Greco setting
126 Volatile solvent
127 Jazz great Coleman
128 "Saving Fish From Drowning" author
129 "The Queen of Tejano Music"
130 Unmentionable place?

Down

1 Do some crude painting
2 Everglades wader
3 Cuba ___ (rum drink)
4 They lean to the right: Abbr.
5 "The Luncheon on the Grass" and "Olympia"
6 Suffix for Brooklyn or Manhattan
7 Virtuoso pieces
8 Prolonged sleep
9 Of the lower back
10 Savoy summer
11 Busy mo. for CPAs
12 Give a shot, perhaps
13 "Keep your ___ the ball!"
14 Low-cost airline that began service in 2000
15 "Between My Head and the Sky" musician
16 Father of Hector and Cassandra
17 City of northern France
18 Trap, as at a ski lodge
19 Tag line?
24 What an electron occupies in an atom
29 "Three ___ and One DJ" (Beastie Boys song)
32 Cowardly Lion's portrayer
34 Act of faith?
35 Lo-cal
36 Model who hosted Fox's "More to Love"
40 Sony co-founder Morita
41 Hit on the head
42 Required H.S. course, often
43 Left-leaning weekly
46 Site of Shah Jahan's Red Fort
48 "I haven't even gotten to my favorite part..."
49 Like some pricey headphones
50 Neeson of "Taken"
51 Paltry
53 Sister of Polyhymnia
54 1924 client for Darrow
55 Garb for groomsmen
56 Don't just sit there
61 It may be accompanied by a blind
64 Milquetoast
65 "March on, march on, since we ___ in arms": Richard III
67 Hydrocarbon ending
68 Baseball commissioner Bud
70 Infomercial knife brand
72 Mother-of-pearl
73 Lady of Spain
74 Busiest
75 Beekeeper of film
78 Japanese noodles
79 Go on
82 Bro
84 Mollify
87 Stop up
89 Lower house of the Russian parliament
90 "This ___ quest..." ("The Impossible Dream" lyric)
91 Makes big decisions for others
92 Competent
94 Part of a Mountie's outfit
99 Lea low
101 Depth charge, in slang
103 His business card claimed he was a used furniture dealer
104 Pole star
105 Turn of phrase
106 Strapping
107 ___ d'art
108 Roberto Durán's uncle?
110 "Gadzooks!"
111 Changes some clues, perhaps
112 Brown in a pan
116 Spanish stewpot
118 River near Nieuwpoort
120 Nabokov novel
122 Kind of pron.
123 Put away the dishes?
124 Grade school basics, familiarly

Pontification / by Joon Pahk



WSJ.com

Crossword online
For an interactive version of The Wall Street Journal Crossword, WSJ.com subscribers can go to **WSJ.com/AsiaLinks**

Last Week's solution

S	A	Y	S	O	S	■	■	■	F	I	E	L	D	S	■	A	C	T	O	R
T	R	I	E	D	O	N	■	D	A	D	A	A	R	T	■	C	L	O	N	E
O	N	E	W	A	Y	O	R	A	N	O	T	H	E	R	■	H	A	W	E	D
W	I	L	E	Y	■	B	O	Y	■	T	A	T	■	■	G	I	S	E	L	E
■	E	D	D	■	S	L	O	W	M	O	T	I	O	N	R	E	P	L	A	Y
■	■	T	U	T	E	E	■	E	C	O	■	■	H	A	I	R	■	E	N	E
A	S	H	P	A	N	■	B	A	A	■	T	E	A	S	E	■	I	D	E	S
I	L	E	■	E	N	T	E	R	T	H	E	D	R	A	G	O	N	■	■	■
R	E	F	■	L	E	O	N	■	S	O	N	I	A	■	■	F	U	E	L	S
N	I	L	S	■	T	A	T	A	■	G	E	S	S	O	■	F	I	X	I	T
E	G	O	I	S	T	S	■	N	E	W	T	O	■	F	E	S	T	I	V	E
S	H	O	N	E	■	T	H	E	M	A	■	N	M	E	X	■	S	T	E	R
S	T	R	I	P	■	■	A	M	A	S	S	■	O	V	U	M	■	I	O	N
■	■	■	S	T	A	Y	R	I	G	H	T	T	H	E	R	E	■	N	N	E
C	A	G	E	■	T	A	L	C	S	■	A	H	S	■	B	A	X	T	E	R
O	D	O	■	B	O	D	E	■	■	A	R	R	■	P	A	L	M	E	■	■
W	R	O	N	G	W	A	Y	C	O	R	R	I	G	A	N	■	R	R	S	■
S	I	D	E	I	N	■	■	U	N	C	■	V	O	W	■	H	A	V	E	A
L	A	M	A	R	■	S	T	O	P	T	H	E	B	L	E	E	D	I	N	G
I	N	A	L	L	■	M	E	M	O	I	R	S	■	S	E	R	I	E	S	E
P	A	N	E	S	■	S	C	O	T	C	H	■	■	■	C	R	O	W	E	D

Working partnership

A husband-and-wife filmmaking team on their latest project

By Lauren Mechling

Actress Jennifer Jason Leigh says the nature of her creative involvement with her filmmaker husband of five years, Noah Baumbach, "used to be more amorphous." The 48-year-old star of "Fast Times at Ridgemont High" and "Single White Female" says her role as the creative sidekick of Mr. Baumbach, 40, who directed "Kicking and Screaming" and "The Squid and the Whale," has taken on a new formality: In his film "Greenberg" she not only plays a supporting role but is credited as a producer and co-story creator. The uncomfortable comedy stars Ben Stiller as Roger, a New Yorker recovering from a breakdown in his brother's empty Los Angeles house. The film premiered at the Berlin Film Festival and is opening in Los Angeles and New York on March 19 and in wider release in the U.S. on March 26.

The couple spoke from their L.A. home.

In the last movie you worked on together, the 2007 Nicole Kidman comedy-drama "Margot at the Wedding," Ms. Leigh is only credited as an actress. How has your collaboration process changed?

Mr. Baumbach: It wasn't entirely different, we just came up with a new way of describing it. But I showed Jenny a much earlier draft of "Greenberg" and she got involved with it at an earlier stage.

Ms. Leigh: In "Margot," the role I was playing was pretty consuming so I didn't do anything in terms of figuring out the look of the movie, except when the production designer calls and asks you what you're thinking for your character's house.

As a producer, I was more involved in that stuff....We were out in L.A. and I was actively participating. We'd have conversations all the time and we'd trade ideas back and forth on paper.

Mr. Baumbach: I would email her the whole script and she would print it out and make notes on it.

What is the downside of collaborating with your spouse?

Mr. Baumbach: I suppose I can spend too much time talking about the project past work hours.

Ms. Leigh: First thing in the morning about the scene we were talking about last thing the night before is a little hard on me.

Mr. Baumbach: Jenny needs a couple of hours to engage. I've already had a pot of coffee by the time she wakes up.

Ambition is a big theme in the movie. Which of you is more ambitious?

Ms. Leigh: It's not me.

Jennifer Jason Leigh

Noah Baumbach

Focus Features

Mr. Baumbach: I think we're both ambitious.

Ms. Leigh: Maybe. My ambition is about making something good as opposed to making something because of where it's going to get you. Otherwise I would have had a really different career.

Ms. Leigh grew up in Los Angeles, and "Greenberg" shows a shaggy side of the city you don't often see in movies. Was that her influence?

Mr. Baumbach: It always seems so cool out here but I never thought of it as a place to live. She led by example. We would go to a restaurant she's been going to since she was a kid, hiking trails she's been going on all her life.

Ms. Leigh: If you come out here expecting a city you're not going to find it. The fact that it's so spread out and you have to drive can make people just not like it but I love that fact. I love that lilies grow like weeds here....I like the privacy of a car. I grew up with it.

Mr. Baumbach: I didn't drive until a week ago. I just got my driver's license.

Ms. Leigh: He's a very good driver. It's great.

50 emerging market opportunities
10 investment vehicles
5 stakeholders
One Credit Suisse
to guide you

People are not like numbers. They have opinions, goals, passions, and ambitions. That's why we strive to see beyond the financial targets and understand what success means to our clients. We can then deliver what really matters. And ensure our client's voice is never just another opinion. Credit Suisse, working to help its clients thrive since 1856.

credit-suisse.com

CREDIT SUISSE

The old is new again

Europe's classic-art showcase signals fresh interest in Old Masters

Indo-Portuguese casket in silver filigree, 17th century; asking price: $85,800

Clockwise from above left, Roman torso of Dionysos, first century; 'The Indoors Wedding Dance' by Peter Brueghel the Younger; 'King William III at Namur' by Jan Wyck; 'Deux femmes' by Paul Gauguin; 'Madonna and Child with the Infant Saint John' by Sandro Botticelli; (Photo illustration: works not shown to scale.); Kunstkammer Georg Laue (casket). Opposite page: Bernheimer-Colnaghi (painting), iStockphoto (frame); Galerie Meyer-Oceanic Art (statue); Galerie G. Sarti (triptych)

By Kelly Crow

Maastricht, The Netherlands

In this small Dutch city, a space the size of five football fields brims with $4 billion worth of art. A $15 million Botticelli, "Madonna and Child with the Infant Saint John," hangs on one wall, and a $7.5 million Gilbert Stuart portrait of George Washington on another. Art dealers have competed to set up the most elaborate booths: One Belgian dealer slathered walls with dirt to evoke an eighth-century Korean library. The European Fine Art Fair, or Tefaf, which ends Sunday, is the sale of the season.

For years, it was a footnote in the annual art-market calendar. During the boom, collectors put a premium on high-profile contemporary art sales such as the Art Basel fairs in Switzerland and Miami and the biannual modern and contemporary art sales of Christie's and Sotheby's in London and New York. While prices for Rembrandt and Raphael rose slightly, prices for living artists like Damien Hirst and Jeff Koons were skyrocketing.

Now the Old Masters are staging their comeback. The highest price paid all last year for a work of art at auction was for a Raphael chalk drawing, "Head of a Muse," which brought $48 million at Christie's in December. Christie's also broke Rembrandt's record by getting $33.2 million for his "Portrait of a Man, Half-Length, With Arms Akimbo." Sotheby's three months ago set a record for Anthony van Dyck: $13.5 million for a 1640 self-portrait.

The traits that once made such Renaissance men appear old-fashioned—their scholarly followings, their steady price levels—have now become strong selling points. Although the recession hurt every art category last year, Old Master values at auction fell only 12%, compared with a 60% drop for contemporary art, according to Clare McAndrew, a Dublin-based art economist.

Old Masters also have a history of rebound-

Clockwise from left: standing korvar (Oceanian tribal statue) with a price tag of $204,200; 'Spring: a landscape with elegant company on a tree-lined road,' by Joos de Momper the Younger and Jan Brueghel the Elder, offered at $4 million; triptych, Niccolò Di Tommaso, for sale at $748,800

ing quickly from downturns: As an investment asset, older art yielded a 6.2% compound annual return over the past decade, while the S&P 500 stock index was showing a 1.4% annual loss, according to the Mei Moses Annual Old Master Art Index, which tracks repeat sales of thousands of artworks at auction.

About 70% of the marketplace's available Old Masters show up at Tefaf. To help visitors find their way among the 263 galleries—up from 239 last year and for the first time including galleries from mainland China and South America—aisles in the vast convention center have memorable names like Champs-Élysées, Place de la Concorde and Sunset Boulevard.

"When you walk into this fair, you just gasp," said Phyllis Allen, a Texas collector who visited earlier this week with donors from the Art Museum of South Texas. "It really feels like you're shopping in a museum."

Collectors and curators have bought or placed a hold on dozens of objects, from marble sculptures of Roman torsos to jewel-toned portraits of baroque aristocracy. A private European collector paid London dealer Konrad Bernheimer roughly $7.3 million for Lucas Cranach the Elder's 1534 "David and Bathsheba." And Washington's National Gallery of Art paid London dealer John Mitchell $1.25 million for Dutch master Adam van Breen's 1611 oil, "Winter Landscape With Skaters."

Asian art is also selling well: On just the first day, London gallery Ben Janssens Oriental Art sold at least 30 pieces, including a $124,000 sixth-century limestone Buddha torso and $110,000 jade perfumer, both from China.

Top collectors who have stopped at Tefaf include Beth Rudin DeWoody, a real-estate heiress who sits on several museum boards; Amsterdam-based film producer Frans Afman; and Dutch bankers Dirk Scheringa and Jan-Michiel Hessels. Others such as J. Tomilson Hill, vice chairman of the Blackstone Group, sent agents to scout on their behalf.

Hundreds of museums come calling, too; this year's contingent includes Madrid's Prado and Boston's Museum of Fine Arts. Some have begun hinting at their finds: The Minneapolis Institute of Arts, for instance, said it reserved the right to buy four works, including a 17th-century Spanish sculpture of an African saint and a 19th-century British landscape.

Susan Talbott, director of the Wadsworth Atheneum Museum of Art in Connecticut, said her delegation made a happy pairing, spotting an astronomical device called an armillary sphere that matched an instrument depicted in a nearby painting they wanted, François de Troy's 1705 "The Astronomy Lesson for the Duchess du Maine." Ms. Talbott says she's submitting both works, along with two others, to her acquisition committee this spring.

Some of the fair's traditions—like its fabled vetting process—are unheard-of at other fairs. Dealers had to step outside the convention for hours one day last week so that 168 art scholars and curators could fan out and inspect every object. An undisclosed number of objects deemed inauthentic or of "poor quality" were placed in storage until fair's end, said Henk van Os, an art-history professor at the University of Amsterdam who oversees the vetting committees. Mr. van Os said only a few dealers formally appeal such temporary losses, but, he added, "sometimes I do get screamed at." Most other fairs ask juries to screen their roster of fair applicants but don't vet their individual offerings.

Security is also tight: Additional video cameras equipped with face-tracking technology were added to the fair's exits after thieves stole $1.2 million worth of diamonds from a booth two years ago. (The thieves were later caught but the gems had already been sold, said a fair spokeswoman.)

The fair had a scare during the VIP preview the day before the March 12 opening, when the convention center's electrical transformer overloaded, causing a seven-minute blackout. Nothing was reported stolen; the security system remained intact because it's powered by a separate source, a fair spokeswoman said. A few collectors used flashlights to continue shopping.

Old Master paintings remain the calling card of this fair, but collectors are also finding solid values in other segments once deemed unfashionable, like Renaissance bronzes, medieval manuscripts and Louis XVI-era table clocks. "Everyone is realizing that those with boring, stable, diversified collections are faring better than the speculators who bet everything on new art," Ms. McAndrew, the art economist, said.

David Leiber, director of New York gallery Sperone Westwater, says he's already noticed this salon-style aesthetic filtering into the homes of major collectors across the U.S., Brazil and China—a noticeable departure from the white-cube living rooms that were more popular during the contemporary boom.

This year the fair is adding an area for works on paper, including rare books and photography. Some fair veterans were nervous about moving their booths to the new works-on-paper section, unsure their regular clients would spot them. Mr. Günther, who is selling the Ludolphus Carthusiensis manuscript, was one of four rare-book dealers that got permission from the fair to keep their accustomed spots. Dealers like Mr. Günther rely on the fair for a third of their annual income.

The fair does bring in some contemporary art dealers, like Iwan Wirth, a Swiss dealer with spaces in Zurich, London and New York, who joined the fair four years ago and sold a half-dozen works in the fair's first few hours, including a mustachioed Mona Lisa by Subodh Gupta. Mr. Wirth says that for him the payoff can be small as a percentage of his overall sales, but the fair grants him access to traditional collectors that he would miss on his regular circuit of newer fairs. "I know a lot of people, but the fair still represents unknown territory for me," he said.

For Maastricht, a medieval city with cobblestone streets and a population of 118,000, the fair is a financial boon: Its 2,000 hotel rooms are snapped up, and VIPs fill the handful of luxury hotels and estates that ring the outskirts, including Château St. Gerlach, a former monastery.

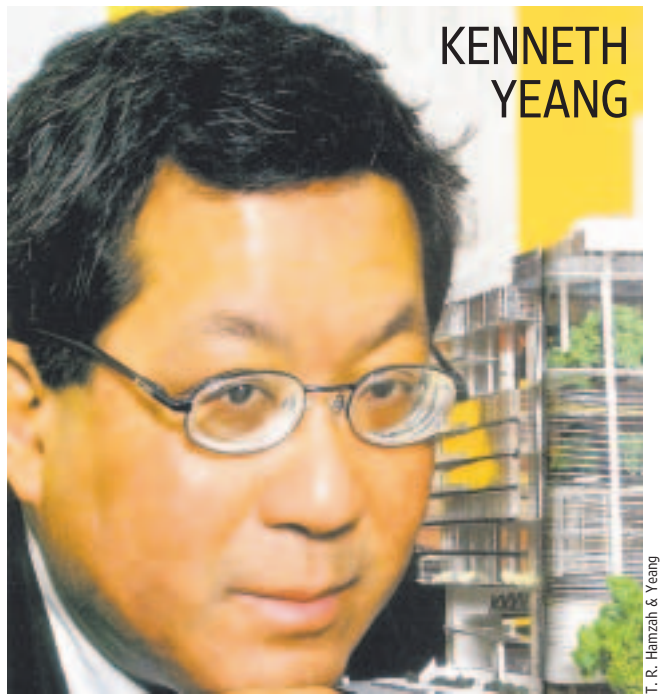
The fair's Old World atmosphere is a refreshing departure for collectors like Mickey Cartin, who ambled through the fair's aisles with his collections manager at the March 11 preview. The New York collector began buying modern masters, including Joseph Albers, two decades ago but says he's grown "bored" of contemporary fairs in urban centers like New York and London. Maastricht is his new mainstay—he's come for the past five years, and now his collection includes illuminated manuscripts, 15th-century gold altarpieces and works by Dutch Old Master Hans Memling. Mr. Cartin said he comes to the fair to discover works he's never seen anywhere before, an experience that he prefers to building a roster of trendy art names.

For the museum world, the 10-day fair doubles as an informal reunion. It packs its vetting squads with curators, some of whom go shopping after their vetting duties are complete. Malcolm Rogers, director of the Museum of Fine Arts in Boston, said while his donors and curators go shopping, he devotes much of his time to negotiating with museum peers over possible art loans for future exhibits.

Budget cuts are taking a toll, though. Susan Bandes, director of the Kresge Art Museum in Michigan, saved up several years of interest earned on her museum's endowment before she had enough to merit a trip to Maastricht last year. She returned with a glowing seascape by Dutch Old Master Jan van Goyen. But this year, she had to trim the budget by 10%—and also set aside funds for a new museum building—so she's staying home, she said.

Ms. Allen, the Texas collector, who spent days trolling the fair's wares with the group of donors to the Texas museum, offered this tip: Wear comfortable shoes. "It's a feast for the eyes, but it's still hard on your feet."

WHAT'S NEXT



T. R. Hamzah & Yeang

By Robyn Eckhardt

Can skyscrapers—which consume 30% more energy on average than other buildings—be green?

Yes, insists Malaysian architect Kenneth Yeang, a winner of the prestigious Aga Khan Award in Architecture for his pioneering work in sustainable building. But first, he says, architects, designers and governments must realize that there is more to green design than "stuffing buildings with ecogadgetry or getting a certification."

The industry must revolutionize the entire building cycle, says Mr. Yeang, "from the extraction of materials to make the building material...to [their] transportation, storage and delivery, to the design, construction and assembly of the building, to the...transportation and movement of people to and from the building." The goal is to build structures that not only have a minimal impact on the natural environment but also benefit the ecology of the site and the world's climate.

Another in a series of articles pondering the shape of things to come

Mr. Yeang, a 62-year-old principal at Malaysian architecture firm T.R. Hamzah & Yeang and a director at integrated design concern Llewelyn Davies Yeang in London, is practicing what he preaches on a number of projects, including Solaris, a 15-story office building opening later this year in Singapore.

Designed in conjunction with CPG Consultants in Singapore, the building will have a facade that supports a 1.3-kilometer vertical park stretching from the ground floor to the roofline, a replacement for the green space lost to its construction. Thanks to the use of solar energy, rainwater recycling and low-flow efficient plumbing fixtures, Solaris will be one of the city-state's most ecologically sustainable structures. It has won platinum certification, the top distinction in Singapore's Greenmark program, a government initiative begun in 2005 to push for environmentally friendly building practices.

We talked with Mr. Yeang recently in Malaysia about what's next in sustainable design.

What are some obstacles to sustainable building in Asia?

The first is...the lack of understanding of what green design or green town planning is. The second is to do with cost. Many [people] in Asia, as elsewhere in the world, think that a green building will cost more. [But] the Solaris building costs only 6.5% over the industry standard for that building type, which is not excessive. Green design does not need to cost more provided there is vigilant control of cost at the outset.

What ecofriendly innovations do you foresee over the next decade?

I see greater advancements in ecotechnology, for example in energy systems such as the development of more-efficient photovoltaics [which convert sunlight into electricity] that can imitate photosynthesis by "ecomimicry." There is a potential for microwind turbines [small windmills] to be optimal at lower wind speed, especially in sites within city centers where hourly wind speeds tend to be low.

I hope that solar air conditioning will become economically viable, that sites will create new ecological connections to the landscape of their hinterlands [using] ecological corridors and ecobridges [strips or areas of vegetation that allow animals to move between natural areas across otherwise inhospitable terrain]. That people and governments will see water as a precious resource and reduce wastage. And that we shall design to balance the organic with the inorganic in our built environment.

Do the tropics pose particular challenges for green architecture?

The biggest problem with building in the Far East [has to do with maintenance]....If all of [a structure's] sustainable engineering, architectural and ecological features are not used as designed—especially its operable and movable parts—or are not well-maintained, it will not perform sustainably as designed, whether high-rise or low-rise.

What will the Asian cityscape look like in 2020?

Cities will inevitably be even denser than they are today, as rural-to-urban migration accelerates. I hope regional planning will seek to accommodate urban growth tied together with green transportation systems, supported by green industry and manufacturing for employment, the localization of food production, green recreation and entertainment, and other factors that make city life pleasurable.

How and where do you find inspiration?

I find inspiration from all around, very often from nature—and so I read books on biology, natural history, photography of landscapes and nature, scientific and technology magazines.

What are your hobbies?

My hobby changes all the time. A few years back I enjoyed reading. One year I read most of the latest business books. Another year I read literature of a certain genre [such as] Jack Kerouac. Right now I am listening to jazz of the cool period: Coleman Hawkins, Ben Webster.

Where do you go for peace and quiet or to recharge?

[I] go within. Deep meditation...rejuvenates, solves problems, gives energy, and puts the bounce back in my walk and cheerfulness in my life. Ten minutes does wonders, especially if practiced throughout the day.

What is your mostly fondly remembered vacation?

Most Christmases. I just look forward to Christmas as a time of cheer and goodwill. Last Christmas I went to New York and spent it with friends.

What in life gives you the most satisfaction?

Doing good, being good and feeling good.

Robyn Eckhardt is a writer based in Kuala Lumpur.

Lexus Hybrid Drive Technology. Driven by forward thinkers.

Even when it's stopping, it's working. In heavy traffic or when the lights turn red, a Lexus Full Hybrid does not merely slow down and stop. Thanks to innovative Lexus Hybrid Drive Technology, the kinetic energy generated when braking is not lost. Instead, it's ingeniously recycled to recharge the battery. Just one of many unique aspects of a Lexus Full Hybrid that makes driving one so enjoyable. Even when you are stuck in traffic.

THE POWER OF h THE LEXUS FULL HYBRIDS
Experience the power to change the world at www.powerofh-asia.com

LEXUS
THE PURSUIT OF PERFECTION

Vehicle specifications and model availability may vary by market.

Off stage

Playwright Edward Albee talks about the art 'accumulation' in his New York loft

By Nancy Keates

New York

For three-time Pulitzer Prize- and Tony Award-winning playwright Edward Albee, using a designer to decorate his home or choose his art would be akin to allowing someone to edit his writing: unthinkable.

"I hate things that are decorated up the a—. The personality isn't there. They become who their decorator decided they are," said Mr. Albee, 82 years old, on a recent Sunday evening in a former cheese warehouse on Harrison Street in Tribeca that houses his 6,000-square-foot loft. "I could make what I wanted to with this place. I do that with everything—with my work."

An elevator opens into a corner of one enormous room with exposed brick walls, white-painted wooden beam ceilings as high as nine meters in one section and wood floors. There are three separate sitting areas in the main room, each with modest, contemporary brown leather or suede furniture that serves as a backdrop to paintings by artists such as Wassily Kandinsky, Marc Chagall and Edouard Vuillard as well as African masks and tactile sculptures. In the kitchen, a 1905 Picasso painting and a 2009 Rob Nadeau sculpture share a wall above a floor scattered with cat toys. Down the hall, past a dusty wine rack with French reds, are an office and a guest room.

A narrow, red-metal spiral staircase in the main room leads up to the second floor, where Mr. Albee sleeps beneath a Milton Avery painting. A giant flat-screen TV faces the bed. A small sitting area filled with books (the centerpiece is a collection of Eugene O'Neill plays) leads to another large guest room in back. "It's very simple," says Robert Storr, dean of the Yale School of Art and a friend. "Collecting can be competitive and about impressing people who come to your house. Ed doesn't have anything to prove."

Mr. Albee, who lives in Manhattan half the year and also has homes in Montauk, New York, and Coconut Grove, Florida, insists he is an art accumulator who buys for pleasure, not a collector, and says he has no idea what his art is worth. He's drawn to works he feels aren't sanitized to appeal to popular taste—art that's like his plays, known for their biting dialogue and sometimes discomforting subject matter. He gives the example of a green Chagall painting of a woman holding a feather pen in one of the sitting areas. He says it is an early work, "before Chagall turned into a guy who copied his earlier stuff."

The main living space, top; Edward Albee, above, sitting beneath a painting by Walt Kuhn.

He also explains that utilitarian art—he owns more than 100 pieces—had an enormous influence on artists in the 20th century. "That's why it's so beautiful to have the African pieces right next to a Kandinsky. They teach each other," he said.

In New York he goes to the theater, though he says nothing he sees is any good—sometimes he leaves in the middle. "All serious art is being destroyed by commerce. Most people don't want to art to be disturbing. They want it to be escapist. I don't think art should be escapist. That's a waste of time," Mr. Albee said.

Last Saturday evening Mr. Albee opened his home to 60 guests and put identification labels next to his paintings. The event was for a fund-raiser for LongHouse Reserve, a nonprofit that showcases sculptures on a 6.5-hectare nature reserve in East Hampton, New York. Mr. Albee told guests how his adopted parents had paintings from the Barbizon School—rural 19th-century scenes, with lots of cows. He vowed never to buy that kind of art.

Raised by a wealthy family with big homes in Larchmont, New York, and Palm Beach, Florida, Mr. Albee said his adoptive parents were "terrible"—bigoted, anti-Semitic, anti-Irish. His upbringing had one advantage: It gave him access to top schools, where he learned about art. Mr. Albee began painting and drawing when he was 11, and at both Lawrenceville School and Choate he filled his rooms with reproductions of great paintings from the library collections.

Fleeing those traditional enclaves of wealth, Mr. Albee headed to Greenwich Village, where he started writing plays. His first hit was the 1959 play, "The Zoo Story"; he's best known for 1962's "Who's Afraid of Virginia Woolf?" In 1973, a couple of years after he won his second Pulitzer for "Seascape," he bought the Tribeca loft for about $40,000 because he thought the Village had "turned into T-shirt shops and tourists." At the time, the neighborhood was sparsely populated, and the loft had no interior walls and no electricity.

Tribeca has changed: Sleek sushi restaurant Nobu is around the corner from Mr. Albee's building. "It's become a little heavy," he said. His latest play—"Me, Myself & I"—will run in New York later this year.

Still, Mr. Albee said he has his eye on another loft in the building that may be up for sale. He declined to identify which one, but he did say it isn't the two-bedroom, two-bath, 3,500-square-foot unit that's going for $2.5 million. "I need more space. I love big spaces," he said.

A piece of African art from the Albee accumulation

Rebecca McAlpin for The Wall Street Journal (3)

Getting hip to reality

The looks for autumn are sporty, classic and suitable for actual humans

By Christina Binkley

Paris

The fur hoodie. The tailored blazer that doubles as a cape. The simple sheath dress digitally printed with a giant landscape turned abstract.

Key looks from the just-ended runway shows suggest autumn's fashions are going to be sporty and classic—but far from boring. In New York, London, Milan and Paris, designers' autumn collections were dominated by deluxe sportswear and exceptional tailoring. The clothes were wearable, with twists such as dramatic fur and leather details, flattering lean silhouettes, and chic shoes that weren't 20-centimeter platform combat heels.

Most of the clothes even looked as though they might fit real women, as well as the graceful giraffes on the catwalks. "Sometimes we as designers miss what real women want to buy. It looks great on the runway but you miss the reality," says Giambattista Valli, whose clothes are favored by businesswomen including Pepsico Chairman Indra Nooyi.

Many retailers, too, are welcoming autumn 2010. "Commercially, it will be a very strong season," says Kelly Golden, whose boutique, Neapolitan, caters to Chicago socialites and professionals. "Loving the sportwear-gone-luxury look."

The shows in Paris—the grand finale of the collections shown each season—ended March 10. Now, stores are placing their orders and designers are moving on to the manufacturing phase of the season. They'll lengthen some skirts or close slits that served to create drama on the runway, and the clothes will start appearing in stores in August—some as early as July—after the summer sales end.

If you see a look you like on the runway, now is the time to call your favorite boutiques and ask them to order it or arrange a trunk show with the designer. These days, it's possible to see most full collections online at fashion houses' Web sites or at sites such as Style.com. Come autumn, designers will be creating their spring 2011 collections.

Here's a guide to the trends that showed up on the runways. They'll trickle down to all sorts of brands.

■ Mongolian goat and sheep fleece: Seen in vests, coats and trims, dramatic, long-haired fleece—along with some faux look-alikes—is a key look for the season. While these coats can risk a bulky look that recalls the storied Inuit hunter Nanook of the North, many of the latest vests avoid that. Lanvin was particularly successful with a coat, vest and lighter embellishments on boots.

Other designers who pulled off this look were Jean Paul Gaultier and Viktor & Rolf. Some designers, including Lefranc Ferrant, said they use goat and sheep fleece because the animals are killed for their meat, not just their luxury skins.

■ Intriguing suits: The suit is back. The "Charlie girl" suit was all over the runways. Shoppers may want to be wary of the versions with large notched lapels and wide-bottomed pants, which will look dated in a few years.

For a suit with more longevity, look to Celine, which went slightly minimalist, and Yves St. Laurent, which focused on new technical textiles and cape-blazer concoctions with top-notch tailoring. And don't miss those white cotton YSL blouses to match.

■ The end of giant shoes: There is hope for those who have cringed at the Clydesdale-horse footwear that has been popular for several years. This season, there were plenty of coy heels—entirely sans platforms—and even flats on the runways. Giambattista Valli's kitten heels were a delight, colorful and playful. Rochas's flat boots and curvy 1960s heels were edgy. And all the thigh-high boots—a trend that is carrying over from last year—have the added benefit of lengthening the figure.

■ Fur blocking: When designers use geometric blocks of color, it's called "color blocking." For want of a better term, let's call this year's trend "fur blocking": big fur arms on a coat or blazer, a fur panel at the front or back of a skirt.

This look is dramatic. Timeless it's not. Wearing this trend requires a measure of courage. Some of the best looks came from Nina Ricci, where designer Peter Copping started the fur sleeves just below the shoulder on a coat, reducing the football-player look.

■ Arresting prints: For years, you've been able to print a photo of your dachshund on your handbag, thanks to digital printing techniques. Now, luxury textile makers are exploring the artistic possibilities. As a result, memorable prints are showing up on runways, some of them created by a camera.

The season's best appeared on Akris's runway, where a shape like a Rorschach inkblot shape ran vertically up the front of a dress. If you turned the dress sideways, the image turned out to be a scene of mountains reflected on a lake. On a simple sheath, the look was timeless and artful.

■ Sporty luxury: From Jean Paul Gaultier's fur hoodie and knit sweatpants to the leather patch-pockets on Celine's tailored wool pieces, the autumn season is defined by its mix of materials in ways that either dress up sportswear or dress down more formal looks. The idea is to look nonchalant and comfortable.

■ Leggy looks: Despite what your office dress code may say, hose are still out. Leggings, skinny pants and colorful tights are still in. Look to Balenciaga for a zany, colorful take on skinny pants, which can be worn under tunics or dresses. Karl Lagerfeld used latex-look leggings, which managed to be sexy while dressing down more formal tailored looks. And don't be afraid of bright-colored tights, like the teal ones at Jean Paul Gaultier.

Reuters (fur hoodie); Catwalking/Getty Images (2)

Far left, Jean Paul Gaultier's fur hoodie/sweatpants combination is expected to be a defining look for autumn; left, Nina Ricci's coat offered a mild version of the block-of-fur look; top, long-haired fleece was all over the runways, but coats like this one from Lanvin can risk a bulky look.

Arbitrage

Patek Philippe Calatrava 6000G

City	Currency	US$
Sydney	A$22,000	$20,214
London	£14,700	$22,388
Frankfurt	€16,410	$22,611
Paris	€16,490	$22,721
Rome	€16,550	$22,803
Brussels	€16,650	$22,941
Bangkok	765,000 baht	$23,621
Tokyo	¥2.14 million	$23,653
Hong Kong	HK$187,500	$24,158
Kuala Lumpur	82,100 ringgit	$24,826
Manila	1.19 million pesos	$25,957
Singapore	S$36,600	$26,256
New York		$26,753
Shanghai	225,000 yuan	$32,958

Patek Philippe

Note: In white gold

Prices, including taxes, converted to the nearest U.S. dollar

'Echoes of the Rainbow'

HONG KONG CLOSE-UP

'Au Revoir Taipei'

Our sneak preview of the city's international film festival

'Like a Dream'

By Dean Napolitano

As the 34th Hong Kong International Film Festival kicks off Sunday, the local movie industry is re-evaluating its role in Chinese-language cinema.

Hong Kong for years has struggled against movie piracy, competition from Hollywood, a surging interest in other regional Asian films and the growing clout of mainland China. Some in the industry have rung the death knell.

But others are courageously optimistic about its ability to adapt. And Hong Kong has seen some notable triumphs over the past decade.

The "Infernal Affairs" trilogy of 2002-03—a critical and commercial success—energized the industry, winning enough international attention that Hollywood director Martin Scorsese made a version of his own, the Academy Award-winning "The Departed." More recently, "Echoes of the Rainbow," a sentimental family story from director Alex Law, won a Crystal Bear at last month's Berlin International Film Festival, judged best film by a jury of children aged 11 to 14. It was a minor award but a huge morale boost for Hong Kong's filmmakers: Amid all the blockbusters streaming in from the mainland, a quiet drama on a modest US$1.5 million budget demonstrated there still was an international audience for Hong Kong movies.

What's more, the number of Hong Kong movie productions has started to turn up following years of decline. Jack So, chairman of the Hong Kong Film Development Council, says Hong Kong produced 70 movies last year, 30% more than in 2008, and he predicts the number will increase again this year.

Hong Kong-China co-productions in many ways have helped rescue the Hong Kong movie industry because they don't fall within China's import quota of 20 foreign films a year. This collaboration is on display as the festival showcases a number of Chinese-language movies—in Mandarin, Cantonese and other dialects—nearly all with English subtitles.

Hong Kong movies, old and new, have a particular prominence at this year's festival. There will be world premieres for several films with a distinctly local flavor, including director Ivy Ho's opening-night romantic comedy "Crossing Hennessy," starring Jacky Cheung and Tang Wei. (It will share opening-night billing with art-house director Clara Law's romantic drama "Like a Dream," which stars Daniel Wu; though Ms. Law's roots are in Hong Kong, the film is set in Shanghai, Taipei and New York.) The festival also will give the gala treatment to the world premieres of Hong Kong-set "Love in a Puff," a romantic comedy from director Pang Ho-cheung, and "Fire of Conscience," a police drama from Dante Lam. And independent filmmaker Scud returns this year with another gay-themed Hong Kong drama, "Amphetamine."

And as a reminder of Hong Kong's glory days, the festival has organized retrospectives on the king of Asian action movies, the late Bruce Lee, whose global influence continues today, and Lung Kong, the groundbreaking director who dominated the screen in the 1960s and '70s.

The festival program also includes two other films from Greater China that won awards at the Berlin festival: "Apart Together," China-born director Wang Quanan's drama of a family divided by the Taiwan Strait, which received the Silver Bear for best screenplay; and Chinese-American director Arvin Chen's "Au Revoir Taipei," which won the Netpac Prize, awarded by the Network for the Promotion of Asian Cinema.

In conjunction with the festival, the Hong Kong International Film Festival Society puts on the Asian Film Awards, set for March 22, and the Hong Kong-Asia Film Financing Forum, seeking to bring art and money together from March 22 to 24. The festival itself will run March 21 through April 6, screening more than 240 movies (again, nearly all English-subtitled) from nearly 50 countries; for information on times, venues and prices, visit www.hkiff.org.hk.

Hong Kong International Film Festival

▲'Love in a Puff' and ▼'Fire of Conscience'

Two new movies from Hong Kong production company Media Asia Group will have their world premieres at the festival next week.

In "Love in a Puff," a romantic comedy from director Pang Ho-cheung, Hong Kong's strict smoking ban unites two people who regularly slip out of their office for cigarette breaks. It got a Category III rating (meaning it's against the law to admit anyone under 18), which surprised Mr. Pang. There's no nudity in the film, but Hong Kong's Television and Entertainment Licensing Authority objected to its coarse language, as well as to its "frequent smoking scenes."

Mr. Pang grudgingly accepts the rating—and quips that leading lady Miriam Yeung can lay claim to being a Category III actress without ever having to remove her clothes. After its March 24 premiere, the film will open for general release in Hong Kong on March 25 and Singapore on April 22.

Director Dante Lam continues his tradition of gritty action thrillers with "Fire of Conscience." Filmed on the streets of Hong Kong, the movie stars Leon Lai and Richie Jen as morally corrupt police officers. After its premiere at the festival March 23, the film opens for general release in Hong Kong, mainland China and Singapore on April 1, Malaysia on April 15 and Indonesia and Thailand in early April.

▼Yasujiro Shimazu

Yasujiro Shimazu (1897-1945) isn't one of the more familiar names in Japanese cinema, but his films of the common man in the 1930s are gaining recognition. Japan, of course, has a long tradition of producing films about ordinary men and women—there is even a term for it, "shomin-geki," or "common people's drama"—and Mr. Shimazu, says festival curator Jacob Wong, "was one of the earliest pioneers."

Like his better-known contemporary Yasujiro Ozu, Mr. Shimazu focused on the family. The Japanese are among "the most obsessed people about the family as an institution—the extended as well as the nuclear," Mr. Wong says.

The six films in the festival's Shimazu retrospective will include "Our Neighbor Miss Yae" (1934), actually a tale of two families—neighbors always in and out of each other's house. But their peace is broken when one family's married daughter leaves her husband and returns home.

'Our Neighbor Miss Yae'

'Spring in a Small Town'

▲Fei Mu

"Confucius," director Fei Mu's 1940 film on the life of one of China's most prominent historical figures, was a huge hit at last year's festival. It had once been considered lost, but several years ago an anonymous donor gave a negative of the film to the Hong Kong Film Archive, which restored the classic to its full glory. The film will be screened again this year to include several minutes of newly recovered scenes.

"Fei Mu didn't make a lot of films, and most are lost or incomplete prints," says Shu Kei, dean of the school of Film and Television at the Hong Kong Academy for the Performing Arts, but he "was one of China's most serious and intellectual filmmakers." Mr. Fei's 1948 "Spring in a Small Town"—a love triangle involving a tubercular man, his dutiful wife and the husband's best friend, also screening at the festival as part of a nine-film retrospective—is considered by many critics to be China's greatest film.

◀ 'Crossing Hennessy'

The romantic comedy "Crossing Hennessy," written and directed by Ivy Ho, gets its name from the busy street that runs through the heart of Hong Kong's Wan Chai District.

It's in this setting, amid the neon streets filled with plumbing stores and appliance shops—where the characters work—that two single people are pushed together by their busybody matchmaking families. Jacky Cheung plays a middle-aged man haunted by an old flame, and Tang Wei is a young woman who's waiting for her boyfriend to be released from prison.

Ms. Ho describes the story as showing "how two hearts are changed over time." An accomplished screenwriter whose many credits include 1996's "Comrades: Almost a Love Story," considered by critics to be one of the decade's best Chinese movies, Ms. Ho is now a two-time director-writer. "Crossing Hennessy" follows last year's romantic drama "Claustrophobia."

Whether for comedy or drama, Ms. Ho continues to find creative inspiration in human relationships.

"There are no adventures anymore," she says, "Every corner of the world has been conquered.

"The only mystery left is the human heart. That's the one thing you can never really understand, although you think you do."

'Paper Flowers'

▲ Guru Dutt

Amid the recent global infatuation with Bollywood, the festival will screen four films by one of India's greatest filmmakers: Guru Dutt.

Mr. Dutt, who died at the age of 39 in 1964 from a toxic mix of sleeping pills and alcohol, was a rarity: He could both act and direct. As a leading man he was handsome and dashing, and as a director he was an innovator, revolutionizing how music was incorporated into a movie.

"Song and dance were essential to the story," says Jacob Wong, the festival's curator. The classics "Thirst" (1957) and "Paper Flowers" (1959), both directed by and starring Mr. Dutt, "are nearly perfect in an artistic sense: beautiful stories, very romantic and visually stunning."

Both will be screened at the festival, along with "Mr. & Mrs. '55" (1955) and "Master, Mistress and Servant" (1962), the latter a film Mr. Dutt stars in and produced, but did not direct. "Paper Flowers" was the last film he directed.

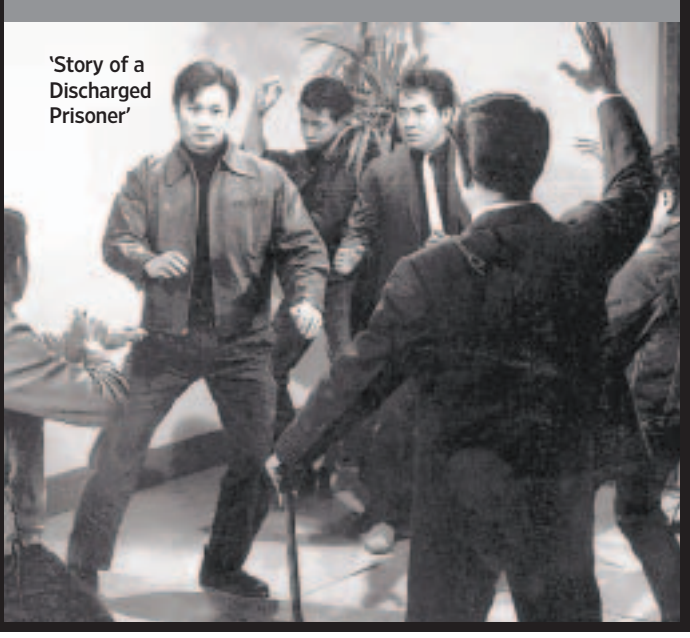
▼ Lung Kong

The festival this year shines a spotlight on the career of Hong Kong auteur Lung Kong, whose films in the 1960s and '70s tackled such weighty contemporary subjects as criminal gangs, juvenile delinquency and nuclear weapons.

"He was a visionary," says Sam Ho of the Hong Kong Film Archive, which organized the retrospective. "He dealt with issues about Hong Kong long before anyone else did—issues that were urgent to Hong Kong."

"Story of a Discharged Prisoner," a 1967 film about the rehabilitation of a career criminal, helped launch Mr. Lung's own career as a major director (he wrote the screenplay as well). It also went on to influence a new generation of filmmakers. Director John Woo more or less remade it in 1986 as "A Better Tomorrow," which catapulted Chow Yun-fat to superstardom.

Mr. Lung, who is now in his 70s and living in the U.S., "was very much part of the free-enterprise system," Mr. Ho says. "He had his hands on the commercial pulse of the film industry, and so he would deal with these issues in a sensational way."



'Story of a Discharged Prisoner'

'The Big Boss'

▲ Bruce Lee

Bruce Lee's enduring popularity nearly four decades after his death in 1973 is evident everywhere: Broadway is preparing a musical based on the life of the kung-fu star for the 2010-11 theater season, and plans are underway in Hong Kong to transform his former home—now a "love hotel"—into a museum.

This year, the 70th anniversary of Lee's birth, the festival is paying tribute with nine movies that span his career, which began in the 1950s with child roles in Hong Kong dramas and ended with his death, by which point he was an international superstar as an action hero.

"He was a remarkable film personality and historical figure," says Sam Ho of the Hong Kong Film Archive, who will be participating next month in a festival seminar on the actor that is open to the public. "There's an ideological angle to his films....He appealed to the underdog."

Lee also worked in American television in the 1960s, but he is best remembered for his kung-fu hits—"The Big Boss" (1971), "Fists of Fury" (1972), "The Way of the Dragon" (1972) and "Enter the Dragon" (1973).

"While in many ways these films were crudely made in terms of directing, character development and acting, they still work and shine today," says Mr. Ho. "And that is the magic of the cinema."

Media Asia Distribution ('Puff,' 'Fire'); Edko Films ('Hennessy'); Hong Kong International Film Festival (5)

Special Advertising Section

Sandy beaches, lush vegetation and potential profits draw buyers from near and far

World-class housing projects attract foreigners as prices compare favorably with regional rivals

By **K.Y. Pung**

Panoramic view of Seri Tanjung Pinang (above) and Straits Quay Marina (below).

"EXPECT nothing ordinary" is a bold claim of distinctiveness that is the tagline of Eastern & Oriental Berhad's property development arm.

It is by intention that the tagline's acronym "E - N - O" reads like the name of the E&O Group, which in turn derives its name from the 125-year old heritage Eastern & Oriental Hotel, a historic landmark in Penang.

This grande dame of colonial charm was known as the "finest hotel east of the Suez" during the time when George Town was a thriving British Straits Settlement port, welcoming celebrities such as Noel Coward, Douglas Fairbanks, Hermann Hesse, Rudyard Kipling and Somerset Maugham. Spurred by the E&O's success, the hotel's architectural style was replicated two years later at the famous Raffles in Singapore.

Today, the Kuala Lumpur-based E&O Group that owns the hotel is headed by Dato' Terry Tham and its business divisions now encompass hospitality, property development and property investment, forming an integrated and complementary real estate entity.

"From the outset, I saw great potential in the E&O brand and believed that as Malaysian purchasers became increasingly affluent and discerning, they would appreciate the value and confidence a strong brand confers," says Dato' Tham, E&O's managing director.

It is certainly an advantage to have a luxury hospitality brand associated with exclusive properties, and E&O's commitment in honoring its brand's promise is seen in its innovative design and product delivery, partnering international award-winning architects and consultants.

Penang's Seri Tanjung Pinang is a good example of the E&O approach.

Reclaimed land

An integrated master-planned development, it sits on raised reclaimed land that is surrounded by the Andaman Sea and the Straits of Malacca. Early on in its construction, the cape land was hit by the devastating 2004 Asian tsunami, but its rock revetment wall passed the test in protecting the reclamation site from damage.

Within E&O's property portfolio, Seri Tanjung Pinang is the largest size and its gross development value is three billion Malaysian ringgit ($892 million). Almost completed and already a thriving community, it is a landscaped enclave favored by expatriates and locals alike. Aside from its residential component that ranges from courtyard terraced homes costing RM735,000 to seafront villas whose prices range between RM2.9 million and RM7.06 million, Seri Tanjung Pinang also boasts a retail marina area, called Straits Quay, that offers everything from al fresco bistros to boutiques, restaurants and wine bars.

Quayside seafront resort condominiums feature a 4.5-acre, RM20 million waterpark for residents, comprising an adventure pool with water walls, children's play area, cabanas and waterfalls.

Since its launch in February, 60% of the first block of the seven-block Quayside has been sold. Backed by this performance, E&O is aiming to launch the second block next month. Quayside units range from a 1,137-square-foot one-bedroom apartment to a 7,159-square-foot penthouse costing RM5.16 million. Prices start at RM765,000 for a one-bedroom unit and RM1,998,000 for a three-bedroom unit.

"Sales at Seri Tanjung Pinang are typically brisk. Rental yield and capital appreciation have prompted a local Penangite to buy 20 units there to date," says Lim Ewe Tatt, group chief operating officer of One Asia Property Consultants in Penang.

"Property is always seen to be the safest mode of investment. Just imagine if someone were to have bought a terraced house in 2005 at RM700,000. The same house is more than RM1 million today."

He adds that property prices in Penang are still very attractive compared with Singapore, Hong Kong and Indonesia, for example.

"In addition to the strong support we have from local Penangites, Seri Tanjung Pinang has evolved into a thriving expatriate enclave. Already more than 300 families comprising 12 different nationalities are living at Seri Tanjung Pinang," says Dato' Tham.

"The market size is huge. Over RM23 billion of high-end properties are available either under construction or in the planning stage."

Being located on Penang's millionaire row, between Gurney Drive and Tanjung Bungah, five kilometers from George Town's heritage enclave and 30 minutes to the airport also makes Seri Tanjung Pinang the residence of choice for many. Dato' Tham says to further enhance the attractiveness of Straits Quay and Seri Tanjung Pinang as a whole, there are plans to introduce a water-taxi service linking the retail marina to the iconic E&O Hotel.

Luxury property development has arrived in Penang, says Michael Geh, director of property services company Raine & Horne International and vice president for networking and marketing at the Paris-based International Real Estate Federation. "The market size is huge. Over RM23 billion of high-end properties are available either under construction or in the planning stage," he adds.

"Steady appreciation"

"Investors are attracted by the steady appreciation in recent years due to short-medium-term supply constraints. The base lending rate is still low and some cash-rich investors are switching from the stock market to property," he says.

Mr. Geh says the two top seafront properties on reclaimed land are E&O's Seri Tanjung Pinang and IJM Land's The Light, a RM5.5-billion waterfront project located at the Penang Bridge. This integrated development comprises 1,186 units of high-end property, including landmark buildings such as an information technology hub, promenade mall, seafront boardwalk, convention and exhibition center, boutique hotel and marina club.

"Both E&O's and IJM's projects are bought by foreigners," Mr. Geh says. He estimates foreign ownership at 30%.

Green building

Kuala Lumpur-based property developer SP Setia, has embarked on Green Building Index-compliant developments on two locations in the island. They are the Brook Residences, a high-end RM60 million bungalow project in the prime Jesselton area in Penang and Ara Setia, a mixed development over 24 acres in Sungai Ara, nearer to Penang International Airport.

Sungai Ara is where SP Setia entered the Penang property market with its inaugural project, the Setia Pearl Island development, which is a RM900 million integrated township comprising 1,200 homes.

Another major property project in Penang is also by a Kuala Lumpur-based property developer, Mah Sing, which launched the RM1.35 billion Southbay development in the south-eastern part of the island last year.

This development will have 376 residential properties and an integrated commercial hub that will have serviced residences, a lifestyle mall and four-star and five-star hotels in Batu Maung.

A notable city redevelopment project is Hunza Paragon's RM1 billion integrated 10.2-acre development along Penang's renowned promenade, Gurney Drive.

The project, when completed by 2012, will comprise two blocks of high-end super condominiums and a shopping mall of more than one million square feet of retail space which will be built around the St. Joseph's Novitiate, a heritage masterpiece.

Counting on the increasing number of expatriates working in Malaysia and neighboring countries, Penang-based MTT Properties & Development, the builder of Botanica.CT, which is an integrated and self-sustainable RM1 billion garden township in suburban Balik Pulau, has embarked on setting up an international school offering top-quality education.

"Botanica.CT garden township, on 300 acres, will have various types of residential properties and orchard lots and a pleasant environment for learning," says Mr. Geh of the International Real Estate Federation.

"Penang's international positioning has further improved with Unesco's World Heritage Site inscription for George Town in 2008. Cultural events and festivals provide residents and tourists with a lively and varied social calendar," Mr. Geh says.

He might also add that Penang, with its beautiful sandy beaches, lush green vegetation, diversity of culture and culinary delights is a very pleasant place to live.

Malaysia can easily be your second home

THE GOVERNMENT'S Malaysia My Second Home Program (MM2H) is designed to allow foreigners, who fulfill certain criteria, to stay in Malaysia on a multiple-entry social visit pass that's initially for 10 years but is renewable. In order to qualify, applicants must show that they have sufficient financial resources to live in Malaysia without seeking employment or other assistance from the government.

The program allows applicants to bring with them their spouses, children under the age of 21 and parents above the age of 60 as dependents. Foreign spouses of Malaysians and expatriates who wish to retire in Malaysia after the expiry of their employment passes are also eligible to apply to stay as part of this program.

Any foreigner may purchase any number of residential properties in Malaysia, subject to the minimum rates established for foreigners by the different states. They start from 500,000 Malaysian ringgit ($148,000) a unit in most states.

Each participant is allowed to bring in his own car or to purchase a locally assembled car without the need to pay import duty, excise duty or sales tax.

Participants can hold a part-time job, but approval is subject to the employer showing proof that the required skills or expertise are not available locally.

Chinese nationals, numbering 4,300, formed the bulk of the 14,895 MM2H participants who joined the program since 1996. Next were Bangladeshis and those from U.K.

For further information see the MM2H website: www.mm2h.gov.my

Today, I

at Quayside.

One resort. A thousand experiences.

Set against the spectacular backdrop of the Andaman Sea and the UNESCO World Heritage Site of Georgetown, Penang, you will discover a place that is resort and residence, holiday home and haven.

This is Quayside, the only residential seafront property of its kind in the region.

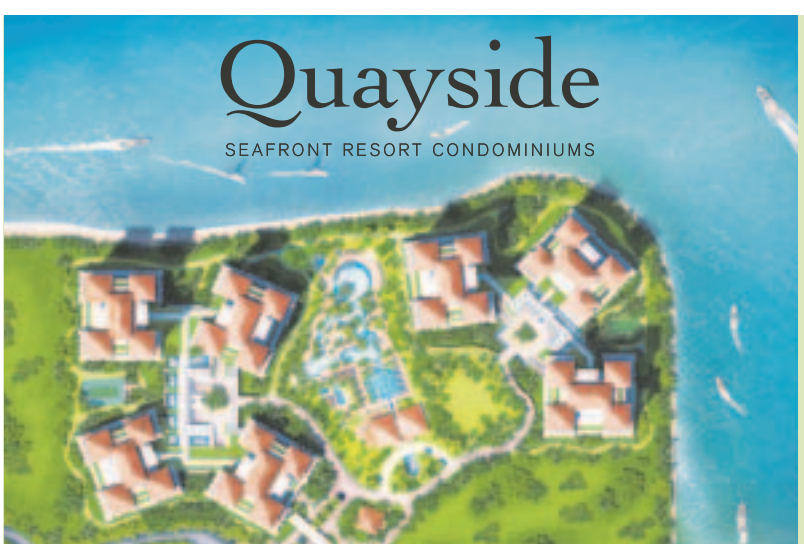
Located within the world-class, masterplanned waterfront development of Seri Tanjung Pinang, Quayside sits on 21 acres of prime seafront land and is the region's only condominium with a 4.5-acre exclusive waterpark within a gated community.

Designed by Seattle-based landscape architects, Geyer Coburn Hutchins, the grounds of Quayside feature another 7 acres of gardens and seafront promenades.

And just next door, is the festive retail marina precinct called Straits Quay, Penang's must-visit destination.

At Quayside, your home is a resort like no other.

Choose from 1-bedroom, 1+1 bedroom, 2-bedroom, 3-bedroom units as well as penthouse suites.



Penang : 604 890 9999
Kuala Lumpur : 603 2093 8888
www.quaysideresort.com
Email : eopenang@easternandoriental.com

E&O PROPERTY DEVELOPMENT

Developer's Licence No: 9411-23/05-2013/542 (21/5/2008 – 20/5/2013), Approving Authority: Jabatan Perancang Bandar & Desa Pulau Pinang (Ref: JPBD/PG/P2/PB 0030 (Pin 2), Tenure: Freehold, Expected Completion: Jan 2013, Advertising & Sales Permit: 9411-23/1597/2010 (09) (9/9/2009 – 8/9/2010), Land Encumbrances: Maybank Investment Bank Bhd, Units: Block 1D 298, Prices: Min RM884,659 Max: RM6,967,000

Special Advertising Section

Annual expo gains regional and international stature

By **K.Y. Pung**

CONTINUING massive land reclamation is redrawing the contours of the turtle-shaped "Pearl of the Orient," or George Town, and changing its skyline. But despite all this, the island — a former British Colonial trading port — has not lost its old-world, laid-back charm.

In the inner city, old temples, clan houses, mosques and churches dot side streets in the heritage enclave. Outside the inner city, only several kilometers away, the demand for world-class housing projects and facilities and city redevelopment with skyscrapers and high-rise residences feed a housing boom that adds to Penang's attractiveness as a top tourist resort, with its modern shopping malls convention and exhibition centers.

A quick peek into the future is provided by the three-day Penang International Property Expo (PIP) 2010, which begins today.

This fifth annual event, says the expo's event director Ong Ban Seang of PIP Creation Sdn. Bhd., has grown into the largest dedicated property showcase in the Northern Region of Malaysia. Mr. Ong says this year PIP has strong support from major players in the Malaysian real estate market, namely Sunway City, Mah Sing Group, SP Setia, MTT Properties and the Ivory Properties Group. The gross development value of the projects on offer exceeds 3.5 billion Malaysian ringgit ($1.1 billion), he says.

PIP 2010 has progressed from a local consumer base to having a more regional and international stature. "We are reaching out through various channels including national news media, international publications and the Internet to reach a growing audience of investors interested in Malaysia, and Penang in particular. This is essential as Penang developers now increasingly build high-end, world-class projects costing in excess of RM1 million per unit," says Mr. Ong.

PIP's program

PIP 2010 will feature for the first time a one-day Penang International Property Forum by the Malaysian Institute of Estate Agents (MIEA), and a one-day Malaysia My Second Home (MM2H) forum. The MM2H program aims to attract foreign retirees to Malaysia and treat it as their second home.

"International speakers will share their Singaporean, Australian, Thai and Indonesian experiences in real estate marketing in Asia," says Danny Ooi, the chairman of the Penang chapter of MIEA.

At the MM2H forum, government officials and realtors will address issues on how to enhance the program that has attracted over 14,000 expatriates to settle in the country in the past seven years.

Ong Ban Seang of PIP Creation.

"Penang presents a unique MM2H choice due to several compelling reasons. Firstly, George Town has been recognized as a World Heritage Site. Secondly, its island resort appeal also draws in many who eagerly snap up properties lining the Tanjung Bungah and Batu Feringghi coastlines to enjoy the panoramic sea view," says PIP Creation's Mr. Ong.

> "International speakers will share their Singaporean, Australian, Thai and Indonesian experiences in real estate marketing in Asia."

"Adding to Penang's appeal is the fact that given all its old-world charm, it is still a modern city with business, logistics, transportation and infrastructure on par with most cities in Asia," he adds.

"The icing on the cake is that the cost of living here is a fraction of major cities such as Hong Kong, Singapore and even Kuala Lumpur. The support facilities available to MM2H participants for health care, recreation and children's education are also excellent and affordable," he says.

Up the value chain

Michael Geh, director of property services company Raine & Horne International and vice president of networking and marketing in Asia-Pacific for the Paris-based International Real Estate Federation, says Penang is one of the top 10 most-livable cities in Asia and its real estate is moving up the value chain with a sizable number of high-end properties being developed.

Many of the property projects have attained world-class status such as the E&O's Seri Tanjung Pinang development on the northern cape of Penang Island that takes after the likes of the famous Sentosa Cove in Singapore and Sovereign Island in Australia and the iconic Penang Times Square.

"Penang appeals to expatriates because of its easy connectivity by air and sea. The third largest ocean liner Queen Mary 2 recently paid her maiden call at the International Cruise Hub in Penang," says Mr. Geh.

With no restrictions on foreign ownership of property exceeding RM500,000, expatriates are drawn to Penang's year-round warm weather, culinary delights and affordable resort living.

PIP 2010
PENANG INTERNATIONAL PROPERTY EXPO 2010
Now's the time to BUY & INVEST in PIP 2010 properties and homes, @ PISA, March 19th - 21st.
Why?
•Solid track record of high yield properties.
•Flexible and unbeatable financial schemes.
•Homes come in wide variety of prices & types.
•Homes in prime locations and well planned townships.
•Home purchases through auctions and sub-sales also available.
PIP Expo...
The proven platform for property sales.
IVORY
EXHIBITORS:
•Affin Bank Berhad
•Aiemas Management Sdn Bhd
•Bank Islam Malaysia Bhd
•Bank Muamalat Malaysia Bhd
•Bertam Properties Sdn. Bhd.
•Builders Network Sdn. Bhd.
•Capital Land International Sdn. Bhd.
•Country Heights Grower Scheme
•DNP Land Sdn. Bhd.
•Full House Media Sdn. Bhd.
•G.J.M Group
•HSBC Bank
•Ideal Homes Properties Sdn. Bhd.
•Island Land Cap Property Group
•Ivory Properties Group
•JKP Sdn. Bhd.
•Koperasi Tunas Muda Sungai Ara Berhad
•KPMG International Sdn. Bhd.
•Kulim Technology Park Corporation Sdn. Bhd.
•Land City Realty Sdn. Bhd.
•Mah Sing Group Berhad
•Marina Island Development Sdn. Bhd.
•Marvellous Land Sdn. Bhd.
•MasteryAsia (M) Sdn Bhd
•Midea Scott & English Electronics Sdn. Bhd.
•MIEA
•MM2H Showcase Centre
•MNP Auctioneers Sdn Bhd
•MTT Properties & Development Sdn Bhd
•Mulpha Land Bhd
•My Penang FON Sdn. Bhd.
•Nusmetro Venture (PG) Sdn. Bhd.
•PDC Properties Sdn Bhd
•PJD Eastern Land Sdn Bhd
•Plenitude Heights Sdn Bhd (SP)
•Property Auction House Sdn Bhd
•Public Bank
•Raine & Horne Zaki + Partners Sdn. Bhd.
•Reka Indah Development (PG) Sdn Bhd
•S P Setia Berhad
•Seal Incorporated Berhad
•Signature Landmark Property Sdn. Bhd.
•Sunway City Bhd
•Teleekom Malaysia Berhad
•Ten-Tel & BPSP JV
•TSI International
Contact Person:
Mr. Mizo Hanny
+ 604-645 1934
mizohanny@gmail.com

A SPECIAL ADVERTISING SECTION

Waterfront Properties

Publication Date: March 26

Advertising Deadline: March 23

Reach an audience who plans on purchasing real estate.

One third (33%) of Wall Street Journal Asia subscribers plan to purchase a home in the next two years.

For more information, contact Brian Tong at 852-2831-2552 or e-mail: brian.tong@wsj.com

Source: 2007 Wall Street Journal Asia Subscriber Study
©2010 Dow Jones & Company, Inc. All Rights Reserved.

THE WALL STREET JOURNAL. Real Estate WSJ.com

Special Advertising Section

An innovative developer who rescues problem projects

Penang-based developer **Dato' Low Eng Hock**, managing director of the Ivory Properties Group, has in the past 10 years built properties valued at one billion Malaysian ringgit ($297 million) and has orders for RM2.4 billion in properties which are in the pipeline. His landmark Penang Times Square has transformed the city of George Town. He spoke with **K.Y. Pung** about his company, his projects and his plans.

Q: Can you tell us more about your 10-year-old company?

A: I joined my father's construction company in 1985 after graduating with a civil engineering degree from Concordia University in Montreal. I learned how to manage a construction company, handling a few hundred workers, and was involved in the tendering process, bidding for several government projects.

My first project as a property developer was when I was invited by Tanjong Tokong Garden Development to jointly develop a condominium project, Tanjung Park in Penang in 1999. The landowner, the late Dato' Teh Ah Ba, and other shareholders had earlier wanted to sell the Tanjung Park land after the company got into trouble during the Asian financial crisis. But there were no buyers. I met Dato' Teh and after several hours of discussion we signed a joint-venture on the same day.

This happened after Dato' Teh had read my palms and then insisted that we must conclude the deal right away. He told me I am a man whom he can trust.

This project marked Ivory's presence in the Penang property market.

Q: Ivory has gained a reputation as a developer skilled in rescuing problematic projects. How?

A: After the success of the Tanjung Park high-rise condominiums, we were approached by a local bank to rescue a project (The View Twin Towers), undertaken by a Malaysia-Kuwait joint investment venture. I introduced a new concept by redesigning all apartment blocks to face the sea and worked out a financial plan.

Our approach for all our rescued projects is to first study the original plan and single out any weaknesses, then redesign and introduce a new concept based on current trends, and close the deal with a new financial package.

Penang Times Square was once the site of a giant tin smelter.

Ivory has organized study tours to reward our staff. On our annual trips abroad to cities in China, South Korea and Australia, for example, we would visit housing projects and bring back sales brochures. That way, my in-house architect and planning department are able to come up with designs that are benchmarked to other well-known overseas projects. By doing so, we are able to create properties that are landmarks that others opt to follow.

Today, we are a full-fledged development company providing the full range of services from design to construction and property management.

We have completed five projects. There are five ongoing ones and soon we will launch several more. The total value of properties we have built and are developing is over RM3.4 billion. Last year, we sold the most number of units to foreigners compared with other developers.

Q: The site of Penang Times Square once was the world's largest tin smelter. How did you succeed in getting the land?

A: The 100-year-old smelter ceased operations in 1998 and the landowner wanted to sell. The land is in the heart of town. Yet no one wanted to buy it for over five years. The reasons were the land is in the heritage buffer zone and there are restrictions that made it very hard to obtain planning approval from the authorities.

The land's owner, Escoy (Eastern Smelting Co.), after listening to our proposal accepted a deal that involved the initial advance payment of RM2.2 million and a flexible time-frame for payments the amount of which depended on the total value of property that is allowed to be developed on the land.

At that time in 2005, I was wondering how I could have gotten such a good deal. Then I realized it after asking Harold Sher, Escoy's substantial shareholder and CEO of Amalgamated Metal Corp. He told me that he knew his land was in good hands.

Penang Times Square is a RM1.1 billion, four-phase mixed development comprising commercial and residential properties. People are amazed that a small developer has the ability to construct and complete Phase 1 which comprises a four-story shopping mall and 20-story condominium tower.

Q: Why is Ivory seeking a listing on the Kuala Lumpur Stock Exchange?

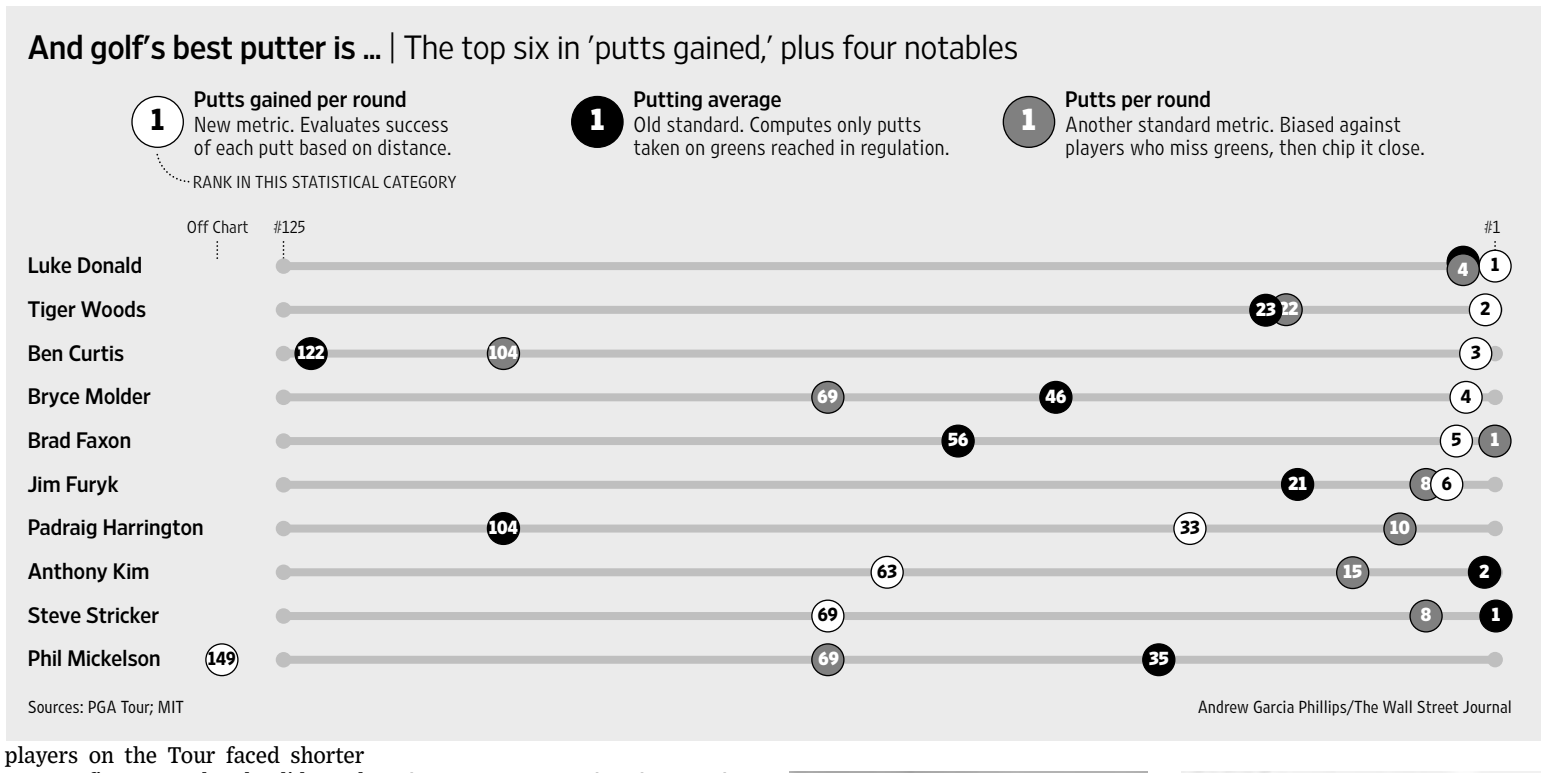
A: In the last 10 years, even with limited financial resources, we have achieved so much as a company. At the same time, because of our financial constraints, we have had to forego many opportunities to venture into projects that we feel could have brought in more profits for Ivory.

Moving forward, we feel we need to be listed to enable us to raise the funds to embark on bigger projects.

The View Twin Towers
Penang Times Square
Birch Regency
Birch The Plaza
No.10 Island Resort
Plaza Ivory
Tanjung Park
The Residence
The Peak Residences
Moonlight Bay Villas
City Mall
Zen @ The View
Building houses and creating dream homes
Ivory
IVORY PROPERTIES GROUP BHD
Birch House, 73, Jalan Dato Keramat, 10150 George Town, Penang, Malaysia. Tel: 6(04)-210 8000 Fax: 6(04)-227 0000 / 227 7888 E-mail: ivorypg@po.jaring.my www.ivory.com.my

A truer measure

MIT researchers turn a data overload into a simple putting statistic


And golf's best putter is ... | The top six in 'putts gained,' plus four notables
1 Putts gained per round
New metric. Evaluates success of each putt based on distance.
RANK IN THIS STATISTICAL CATEGORY
1 Putting average
Old standard. Computes only putts taken on greens reached in regulation.
1 Putts per round
Another standard metric. Biased against players who miss greens, then chip it close.
Off Chart
#125
#1
Luke Donald
Tiger Woods
Ben Curtis
Bryce Molder
Brad Faxon
Jim Furyk
Padraig Harrington
Anthony Kim
Steve Stricker
Phil Mickelson
Sources: PGA Tour; MIT
Andrew Garcia Phillips/The Wall Street Journal

Golf Journal
JOHN PAUL NEWPORT

Researchers at the Massachusetts Institute of Technology, working with the PGA Tour, have come up with a way to solve one of golf's biggest conundrums: how to determine who are the truly great putters in the game.

The old saw "drive for show, putt for dough" is a bedrock truth among professionals. But until now there hasn't been a reliable statistical method of measuring putting skill among the world's best golfers. The most commonly used putting statistic, "putting average," measures the number of putts that a player takes per round when his ball lands on the green in regulation—that is, in par less two strokes (for example, in two strokes on a par-four hole). Not only does that exclude about 30% of putts attempted on the PGA Tour (those made on greens not reached in regulation), but it also rewards the accuracy of shots into the green as much as it does putting skill.

To illustrate, Steve Stricker finished No. 1 in putting average on Tour last year in large part because he parked so many of his approach shots close to the hole. Only 14 players on the Tour faced shorter average first putts than he did. Brad Faxon ranked 56th in putting despite being regarded by his peers as one of the world's best putters, mostly because he faced longer first putts on average than 150 other Tour players.

Two other commonly used putting statistics have weaknesses, too. Putts per round is overly generous to the player who misses a lot of greens in regulation, then chips it close and one-putts. The average length of putts holed per round, among other problems, penalizes exceptionally good "lag putters"—those whose first putts get so close that the second putt is just a tap-in.

Moreover, none of these measures takes into account the relative difficulty of the green.

You might think, since the PGA Tour maintains a massive database of performance statistics, that someone would have come up with a better putting metric. Well, someone just has. A team of researchers at MIT's Sloan School of Management, using the PGA data, has derived one it calls "putts gained per round." The Tour was impressed enough to begin integrating the new measure into its statistical ShotLink system; if all goes well, "putts gained" will pop up as one of its core reported statistics by the end of the year.

"Statistics can just become a big splash of numbers and not mean anything. But this, we think, will mean something," said Steve Evans, the PGA Tour's senior vice president for information systems. "It's complex to calculate, but simple to understand."

At each tournament, ShotLink mobilizes up to 350 volunteer scorers and uses laser measuring devices and real-time networking technology to collect data about every shot hit. Most of this information isn't available online to the public, primarily because of the expense, but the Tour is planning a tenfold increase in the statistical categories it posts on its Web site, pgatour.com, within the next month.

The amount of raw data accumulated since ShotLink was rolled out in 2003 is colossal but underutilized. So 18 months ago the Tour began making the information available to academic institutions for research purposes.

"The data set is spectacular," said Douglas Fearing, a member of the MIT team, along with Jason Acimovic and Professor Stephen Graves, that developed the new putting metric. "It gives us a chance to try out new analytic tools and experiment with complex concepts."

The first step in creating the new metric, building on the research of other academics, was to establish a baseline performance model for putts of every distance up to 100 feet (about 30 meters), in increments of one inch (about 2.5 centimeters). The team calls this baseline "putts to go." From 10 feet, the average number of putts that Tour pros take is 1.63. At around 30 feet, the putts-to-go average starts exceeding two. From 40 feet, it's 2.15.

These baseline figures (think of them as a kind of "par" for putts of each distance) are then adjusted, using statistical regression models, for two factors. The first is the relative difficulty of the green; a 10-foot putt that finishes three inches from the hole on a slippery, slopey U.S. Open green should count for more than the same putt on a slow, flat green at a lesser event. The second is the relative strength of the field, so that those green-difficulty ratings are not biased against tournaments with many strong putters. The math involved is daunting. It took a very powerful computer at MIT several days to come up with a statistical model that best corresponds to the data.

But then it gets fun. With this baseline established, the model compares the results of each putt a pro takes with the expected putts-to-go average on that particular green by a hypothetical average field If a player holes a 15-footer whose value is 1.82, he gains 0.82 strokes on the field. If he needs two putts, he loses 0.18 strokes on the field. At the end of the round, the model adds up all the pluses and minuses to produce the net putts-gained statistic.

The best putter in 2009 by this measure was Luke Donald, who gained an average of 0.905 strokes on the field by virtue of his putting skill alone. Mr. Stricker, he of the No. 1 putting average, was just 69th in putts gained per round.

The MIT team is at work on extending the methodology to evaluate non-putting performance, in a metric it calls "off-green strokes gained per round." Early results show that Tiger Woods led the Tour in 2009 by nearly a full stroke in this category, with 2.901 off-green strokes gained. For now, the results for shots gained in different situations, such as from the fairway, from the rough or from specific distances, are not available, but that's only a matter of time.

Ultimately, sophisticated analytics like this could help players make better strategic decisions, and better focus their training regimens. But the main goal, from the Tour's perspective, is to better engage the fan. "We want people to appreciate how these guys do it," Mr. Evans said.

Getty Images

The new measure makes the case that Tiger Woods, right, putted better in 2009 than the old stats show, while Steve Stricker, far right, putted worse.

DISTINCTIVE PROPERTIES & ESTATES

RESORTS

FOR SALE BY PUBLIC AUCTION
4.33 acres 300+ ft of Grace Bay Beach frontage - partially completed Toscana Resort facility under construction in Providenciales, Turks and Caicos Islands. Sold under Power of Sale by mortgagee; zoned and approved for 5 buildings with 74 residential condo units plus all 5 star resort amenities. 3 partially completed buildings on site; pre-sales available. Auction on Friday, April 16th, 11:00 am, Chancery Court, Leeward Hwy, Providenciales, Turks and Caicos Islands. Sold in as is condition and subject to reserve bid. Successful bid must be accompanied by non-refundale deposit.
For info email: cochrane@tmwlaw.tc

UNITED STATES

FORT MYERS, FLORIDA USA

Beautiful Island, an island lush with subtropical foliage and majestic tall palms, provides an extraordinary opportunity for the 43 acre Northern portion offered at $1,950,000. Located on coastal waters of South West Florida. See beautifulisland.us.com
Century 21 FINE HOMES & ESTATES
CENTURY 21 TriPower Realty Judy Haataja, Broker
Judy@c21tripower.com or 239-850-2243

UNITED STATES

GUARANTEED 5% ROI

Seller will take back a 5 yr ag lease on 1,875 acre TX ranch w/2,500 sq ft lodge. Diverse income from cattle, hay, peaches, blueberries, hunting & fishing. $7,995,000.
UNITED COUNTRY®
1-800-999-1020, Ext. 33
www.unitedcountry.com/wall

INVEST IN WASHINGTON, DC PROPERTY & Qualify for Investor Visa
Min. Investment (US) $175,000
Opportunity to invest in hugely profitable housing renovation business ,i.e., purchase, renovation, and sale of townhomes in transitional areas. Moreover, obtain investor visa quickly, if desired. (*Subject to app. qualify & property avail.) Retainer-fee req.
For info-phone: 202.728.3828, or e-mail: ICLbusimm@yahoo.com

Norton Shores, MI 1st time offered, ready for development! 400 acres with 2,250 feet of Lake Michigan beach frontage. 2 private interior lakes of 190 acres and almost 4 miles of water frontage. Offered at **$15,000,000**
Dune Harbor Realty, David Stebbins
(231) 740-4931 duneharbor@aol.com

Toronto gets with it

Canada's sports hub is now 'a great town' for visiting pro athletes

By Hannah Karp

Toronto

American pro athletes used to think of Toronto as a backwater. High taxes and low temperatures combined with a woeful lack of television exposure in the U.S. made playing here about as appealing as Canada's national dish of french fries soaked in gravy and cheese curds.

B.J. Armstrong, the first expansion-draft pick of the National Basketball Association's Toronto Raptors, famously asked to be traded shortly after setting foot here for the first time.

Today, however, Toronto is a road trip just about every pro athlete looks forward to. Some say the city has a cool, international vibe that increasingly stands out. Some like the plentitude of cheap concert tickets—a boon for athletes with big posses—or the convenience of the must-be-19 drinking law. (Rookie guard DeMar DeRozan of the Raptors, who is 20, was ordering chocolate milk at dinner before his teammates told him the good news.)

Athletes get a warm welcome at the city's relatively libertine gentlemen's clubs which, according to a spokeswoman for the Toronto Convention and Visitors Bureau, tend to "clear out the champagne room" for visiting athletes. And it helps that the tentacles of the tabloids and gossip Web sites rarely extend this far into the frozen north. "People like to come here to party," says Raptors power forward Chris Bosh.

Basketball stars like LeBron James and Shaquille O'Neal of the Cleveland Cavaliers and Jamaal Magloire of the Miami Heat have come to Toronto for fun—even during the NBA offseason. Since the Buffalo Bills began playing annual games at Toronto's Rogers Centre (formerly SkyDome) in 2008, an increasing number of National Football League players have started passing through "the 416," which is the city's area code. Baseball players, who've been coming here since 1977 to play the Blue Jays, have good memories.

"It reminds me of Tokyo," says Hideki Matsui, the Angels' new designated hitter, who for many years has been coming to Toronto with the New York Yankees. Going out with his teammates was always a relief, he says, because "the attention level is not as bad as New York—though being a pretty big-size Asian person there are a few people who recognize me."

Though it may not have more bars and clubs than other pro sports towns, many of Toronto's 3,300-plus establishments holding liquor licenses are concentrated within walking distance of the city's major sports venues—and are close to the hotels where athletes tend to stay. Five new five-star hotels are expected to open in the area in the next two years.

When the sun sets in Toronto and the roof of the Rogers Centre starts to glow like giant spaceship, the downtown club district—once a quiet industrial stretch of garment factories—begins to teem with life. Strolling the streets from bar to bar are well-dressed revelers of all ethnicities.

Jarrett Jack, a Raptors guard, says the "mix of people" in Toronto is far more interesting than he sees in most NBA towns. "One girl told me she's from Hungary and Chile—I'm like, how does that happen?" says Mr. Jack. "You kind of go outside the box here."

"There are certain cities you go to where you want to get there a day ahead and give (the players) a chance to have their fun—and Toronto has become one of those cities," says Raptors assistant coach Alex English.

At the center of much of the city's athlete nightlife is an event planner and promoter named Mona Halem, a former employee of the Air Canada Centre, which is home to the Raptors. Ms. Halem has become "notorious" throughout the sports world, says Raptors forward Antoine Wright, for the parties she arranges for visiting teams.

A couple of weeks ago, around midnight, not long after they'd checked into their hotel, several members of the New York Knicks put on expensive sweaters and hailed cabs to Tattoo Rock Parlour, a club in the city's "Queen West" neighborhood.

Knicks rookie Toney Douglas, who was descending the hotel elevator in a sparkling diamond necklace and a puffy vest, said he never goes out before games and isn't a fan of cold weather, but had heard from friends that Toronto, "party-wise," was one city worth making an exception for. "It's something different—it's another country," he said.

Ms. Halem, who owns a company called Lady Luck Entertainment, was hosting a party there that she'd been promoting for weeks on Facebook as "New York Meets Toronto."

Inside the club, Ms. Halem made the rounds, greeting players and making introductions. The guests of honor chatted and danced until the early morning—except for Knicks shooting guard Tracy McGrady, who left early, pronouncing Toronto "a great town" on his way out the door. The Knicks fell the next day to the Raptors 102-96.

Toronto's resident athletes say they can't go nuts on the town like their friends on visiting teams—for one thing, they're far more recognizable, and for another, the scene gets old. "It's pretty much the same people every time," says Mr. Bosh, adding that he gets "hounded" everywhere he goes.

Darren Sanders, the director of security for the NFL Baltimore Ravens—a team that hasn't even played in Toronto—says his team was told recently about the growing popularity of Toronto among athletes, and about Ms. Halem's role in making it so. "She is definitely on the radar," he says.

This city used to be decidedly off the sports radar. The Raptors struggled mightily until the 1998 arrival of now-Orlando Magic forward Vince Carter, who helped the team set league attendance records and led it to the playoffs three years in a row. Mr. Carter also invested in a local nightclub, spurring fresh interest in the city's nightlife from musicians and other celebrities.

After Mr. Carter's departure, the Raptors struggled again until Bryan Colangelo took over as general manager and overhauled the roster. He discovered that foreign players were more than happy to trade U.S. TV time for the chance to play in a city with one of the largest Italian populations outside of Rome and direct flights to Istanbul and Ljubljana, Slovenia.

Mr. Colangelo says Toronto's growing diversity and relative freedom from paparazzi madness have made it increasingly attractive to American athletes as well. "There are some markets where guys get singled out and that sure doesn't happen here," says Mr. Colangelo. "There's a great relationship between the players and our fans and the people that watch over the city."

Alamy (top), Lady Luck Entertainment (2)

Calling on 'the 416': Toronto's Roger Centre, top; and from left, in photos provided by Lady Luck Entertainment, Toronto Raptor Chris Bosh (second from left) with acquaintances; Los Angeles Laker Ron Artest (the tall one) with a fan

Wine capital

Foreign investors transform Argentina's vineyards

By Matt Kramer

Mendoza, Argentina

The futuristic winery of O. Fournier is an apt symbol for the transformation of Argentina's wines. Resembling a flying saucer perched on massive concrete struts, the winery may as well have arrived from another galaxy. More than in any other wine-growing nation, Argentina's wines have been transformed by the capital, ambition and distribution muscle of Caesars from afar, most of them European.

José Manuel Ortega Gil-Fournier doesn't look much like a Caesar, wine or otherwise. Bearded, modest in height, with a slightly rumpled, roly-poly look, Mr. Fournier, age 42, comes from a wealthy Spanish family of lithographers that, from 1832 until the 1980s, held the government-assigned monopoly for printing playing cards.

A graduate of the University of Pennsylvania's Wharton School, Mr. Fournier watched prices of collectible red Bordeaux rise and decided that Spain had equally collectible reds that could also show a rewarding profit. "Really, I knew nothing about wine at the time," said Mr. Fournier. "It was a business investment, nothing more."

But wine has a way of turning people's heads, and Mr. Fournier found himself increasingly absorbed by his new pursuit, visiting wineries and talking with winemakers. His new wine connections eventually linked him to investment opportunities in Argentina.

As has happened in California and Italy, the scope and scale of Argentina's wine production increasingly embraces two realms: ambitious commercial producers delivering wines of real quality at superb prices and the equally ambitious artisanal wineries with their sights set on conquering the world's most discerning palates, never mind the price.

It would be a mistake to see Argentina's wine saga—in either realm—as a dichotomy between dozing, lazy traditional local wine families and bright, bushy-tailed ambitious outsiders. After all, one of Argentina's star performers is the venerable Bodega Catena Zapata, one of the leading wineries in Mendoza, deftly issuing both sorts of wines.

That noted, there's no denying the outsize contribution of foreign investors in this notoriously unstable nation. For example, you have the venture of famed French wine consultant Michel Rolland, who persuaded several fellow winery owners, all from Mr. Rolland's native Bordeaux, to create a quasicollective wine enterprise called Clos de los Siete.

To reach Clos de los Siete you drive down a narrow road, reaching a guard's entrance to the walled-off compound (hence "clos"). Once admitted, you eventually reach Avenue Michel Rolland. Modesty, you quickly realize, is not the order of the imperial day here.

Comprising five separately owned wineries, Clos de los Siete is otherworldly. No one lives at Clos de los Siete. It's eerily quiet; the owners are far away in France. Each massive winery looms in the high desert like the pyramids of Egyptian pharaohs, physically massive, almost hulking, structures designed to impress. A green expanse of 800 hectares of meticulously groomed vines further reinforces the sense of removed privilege, an oasis in a vast expanse of flat, buff-brown drabness.

Achával Ferrer; O. Fournier (3)

The O. Fournier winery, top, in Mendoza, Argentina, and, left, a barrel cellar at the winery; at bottom, the Achával Ferrer winery, also in Mendoza

When you enter the sanctum of each hushed winery, you see not just winemaking equipment, but numerous artworks. In one case—Flechas de los Andes, or the arrows of the Andes, a winery partly owned by Baron Benjamin de Rothschild—you're assailed by an almost obsessive repetition of stylized arrows inlaid on the floors, adorning the walls and veneered into the cabinetry, reflecting the famous Rothschild family insignia of five bundled arrows.

The business concept of Clos de los Siete is clever: Half the production from the 800-hectacre vineyard goes to a collective wine called Clos de los Siete, made under the supervision of Mr. Rolland. With an annual production of 1.5 million bottles, it's highly commercial. The balance of the vineyard's output is divided among the five wineries, each of which has its own labels and different winemaking styles and blends.

Far more miniaturist, and ultimately more predictive of the future arc of Argentina's fine-wine trajectory, are artisanal wineries such as Achával Ferrer and Viña Alicia. Both are in the Luján de Cuyo zone, which lies only six kilometers south of the city of Mendoza.

Proof of this is found in the dazzlingly complex Malbec wines of Achával Ferrer. Started with several partners in 1998 by Santiago Achával Becú, 49, Achával Ferrer is arguably Argentina's first "cult" winery, commanding prices in excess of $100 a bottle in both the U.S. and Argentina.

The Achával Ferrer winery is a modest facility in both size and style. "Our winery was built from steel parts we acquired from a factory that was being torn down," Mr. Achával Becú said proudly. "We got the material—beams, spiral steel staircases, you name it—for the scrap price."

Mr. Achával Becú is a good businessman—he has a master's in business from Stanford University—but it's his you-can't-fake-it passion for discovering and nurturing vineyards of old Malbec vines that sets him apart. His most collectible wines are his three single-vineyard-designated Malbecs, all boasting vines 80 to 100 years old. They're compelling red wines of pipe-organ depth and power without excessive alcohol or overripeness.

Equally artisanal is Viña Alicia, the namesake winery of Alicia Mateu de Arizu, a refined mother of three adult sons. The centerpiece of Viña Alicia winery is the Viña Alicia vineyard, which Ms. Mateu de Arizu inherited from her grandfather. With Malbec vines that are 80 to 90 years old growing at an elevation of nearly 1,200 meters, the Malbecs of Viña Alicia are models of finesse allied to a steely depth.

Argentina's wine production extends far beyond the centerpoint of Mendoza. For example, in Salta province in the northwest corner of the country, the Cafayate and Calchaquíes valleys create Malbec wines that rival anything grown in the Mendoza region.

At the southern end of Argentina, in Patagonia, an emerging array of wineries are pioneering Pinot Noir, as well as making a persuasive case for such "un-Argentine" grape varieties as Cabernet Franc.

The flourishing of these other wine-growing regions, as well as the continued exploration of other grape varieties, is essential, according to Mr. Fournier. "One of my concerns is an overdependence on Malbec. Look at what happened to Australia with Syrah," he said, referring to the recent decline in market appeal of Australia's signature wine. "That's what happens when you focus all of your sales on one variety."

Mr. Fournier adds: "A great wine country—which Argentina is—has more than one region and more than just one great grape variety. That's our challenge for the future—to make Argentina synonymous with fine wines of all kinds, not just Malbec."

Matt Kramer is a contributing editor with Wine Spectator.

Memorable Malbecs

Despite Argentina's emerging diversity, the varietal remains the ticket. A sampler:

Terrazas de los Andes 'Mendoza' Malbec 2007/2008 ($11) Champagne house Moët et Chandon came to Mendoza in the 1950s, originally to make sparkling wine. This Malbec is dense, lush and extraordinary.

O. Fournier Urban 'Valle de Uco' Malbec 2007/2008 ($10) This modestly priced Malbec displays the deliciously round, rich fruity qualities characteristic of the Uco Valley.

Colomé Estate 'Valle Calchaquíes' Malbec 2007/2008 ($28) Colomé is a venerable (1831) property revived and expanded by Donald Hess, the Swiss owner of the Hess Collection in Napa Valley. In Salta province, high-elevation vines deliver a striking minerality along with black fruit flavors of layered depth and dimensionality.

Viña Alicia Malbec 'Luján de Cuyo' 2007 ($26) A superb Malbec suffused with intense fruit laced with mineral notes that displays exceptional finesse. The signature **"Brote Negro"** (black stem) Malbec ($80), made from a mutated clone or "sport" of Malbec discovered in the family's oldest vineyard. It's another order of the varietal's intensity and depth.

Achával Ferrer 'Mendoza' Malbec 2008 ($22) From four vineyards. Santiago Achával Becú calls this "Malbec as fruit." Mighty tasty fruit indeed.

Note: Prices are drawn from online sources

A Musical Homecoming in Hanoi

By Corinna da Fonseca-Wollheim

Vu Nhat Tan leads a double life. By night, he is an underground sound artist in his native Hanoi. His open-air concerts of electronically manipulated sounds draw crowds of thousands; last week the city's French Cultural Institute hosted a performance in which he mixed computer-generated noise with the sounds of the one-stringed Vietnamese Dan Bau and the chanting of a village shaman.

Southwest Chamber Music Festival
Hanoi Opera House
March 19

Ho Chi Minh City Conservatory
March 21

By day, Mr. Tan is a classically trained composer but he rarely gets to hear his own music. Abroad he is considered one of Vietnam's rising stars, the winner of a number of international grants and prizes for his chamber music which mixes Western and traditional Vietnamese instruments. But until last week, few of his countrymen had ever heard his music. For two reasons, as Mr. Tan explains: "Firstly, the local musicians' technique was not enough to play those pieces, and secondly they didn't like it. They didn't know enough about contemporary music."

Mr. Tan is at the center of "Ascending Dragon," a two-week chamber music festival currently under way in Hanoi and Ho Chi Minh City which sets out to bring Vietnamese classical music back home after half a century during which composers became disconnected from their audiences due to war and politics. Led by the California-based Southwest Chamber Music ensemble and funded by a generous U.S. State Department grant, the festival, which coincides with the 1,000th anniversary of the founding of Hanoi, brings together American and Vietnamese composers and musicians in concerts and workshops in Vietnam and, later this spring, in California. It is the biggest cultural exchange ever held between the two countries.

Historically, Vietnam had one of the most flourishing musical scenes in Asia. The French built opera houses in Hanoi and Saigon, each a miniature model of the Palais Garnier in Paris. By the end of the 1950s, there were conservatories and regular concert series in both cities. For Vietnamese composers, however, independence marked the beginning of a long spiritual exile. The two best-known Vietnamese composers, Ton That Tiet and Nguyen Thien Dao moved to Paris where they studied modern music; Mr. Dao as a disciple of Olivier Messiaen, Mr. Tiet gaining notoriety as the composer of highly original scores for films such as "Cyclo" and "The Scent of Green Papaya."

In Vietnam, however, their music remained unperformed until the 1990s. The Vietnam War brought a new cultural sponsor in the form of the Soviet Union. Vietnamese musicians traveled to Moscow, where the musical education emphasized faithful interpretation of the 19th-century canon and left them ill-equipped to play contemporary Western music.

"At first, after the war, the system was tough," says Mr. Tiet, who lives in Paris. "There was not much freedom to express yourself. There were two paths: composers who used traditional music in order to give their music an oriental character and others who were influenced by Soviet music. When I first traveled to Vietnam in 1992, I encouraged the young composers to create more advanced music." On that trip he brought recordings of 20th-century music with him—even Stravinsky and Debussy were virtually unknown—and returned to Paris with compositions by young Vietnamese composers, Mr. Tan among them. It was only in 2007, through a Norwegian initiative, that Mr. Tiet's own music was finally performed in Vietnam.

Vu Nhat Tan

"There's a fragmentation of their own experience," says Jeff von der Schmidt, director of Southwest Chamber Music and the driving force behind "Ascending Dragon." In devising the program, he drew on aspects of Buddhist and Vietnamese culture to present contemporary music in a meaningful context. Today, his ensemble will give the Asian premiere of "Conversing with Paradise" by Elliott Carter, a work the American composer wrote last year at the age of 100.

For Mr. Tan, the experience has been encouraging. At a concert of Southwest Chamber Music in the Hanoi Academy last week, he watched as 400 young students "listened to contemporary music from beginning to end in silence. I remember 15 years ago when we played experimental music here in Hanoi the whole audience refused it. They walked out."

One of the festival's highlights for Mr. von der Schmidt has been the performance of John Cage's "Atlas Eclipticalis," a work incorporating elements of chance. "One of the things that we wanted to do was to perform an I Ching chance operation (an ancient Chinese system of divination by casting sticks of different lengths and interpreting the resulting patterns) to determine which of the four pages we would play. So it would demonstrate how Cage arrived at the musical decisions, but also to show that we were aware of the profound importance the I Ching has in Asia for determining auspicious dates. The audience really connected at that point."

Vu Nhat Tan/myspace

The learning experience thus extends to all participants. In rehearsals, says Mr. von der Schmidt, the American and Vietnamese players discussed Buddhist issues of silence and space, both qualities relevant to much of contemporary music. Japanese composer Toru Takemitsu's "Archipelago," a meditation on the subject of universal harmony, took on a new character. "To play this with a Buddhist ensemble joined by Americans, there is this sense of space floating through it."

On April 16 the festival will resume in California with mirror performances of the concerts given in Vietnam, many featuring American premieres of specially commissioned works.

The participants hope that "Ascending Dragon" will inject a new note of confidence into Vietnamese musical culture. Many of the challenges facing Vietnamese music are practical and easily addressed. Financial grants could pay for the rental fees of contemporary sheet music. Last week, a new set of strings made Hanoi's only harp playable again for the first time in years—an essential instrument particularly in French 20th-century music. Mr. von der Schmidt is raising money to commission a new work from Mr. Tan, which would incorporate electronic sound mixing with his compositional style, bringing together the two halves of his creative life. "There is a lot of reality that we are addressing here," says Mr. von der Schmidt. "And there is a lot of dreaming."

Ms. da Fonseca-Wollheim writes about classical music for the Wall Street Journal.

The Battle of the Men's Body Washes

By Melanie Wells

Isaiah Mustafa, the buff-bodied Old Spice pitchman in two attention-getting TV commercials, is easy on the eyes. He's easy on the nose, too—or so he tells us: "I'm the man your man could smell like," he says in one ad, standing in a bathroom as a shower runs behind him. Mr. Mustafa also appears as a gift-bearing Prince Charming on a white horse. "Anything is possible when your man smells like a man, not a lady," crows the 36-year-old former pro football player.

> Companies say it's wimpy to smell like a woman.

The commercials, from ad agency Wieden + Kennedy, broke in early February as part of a six-spot "Smell Like a Man, Man" ad campaign for Old Spice. They take direct aim at the men who may smell like something else—"butterflies and salt taffy," Mr. Mustafa suggests on Old Spice's Web site—because they are using someone else's bath products. In fact, the real target of the ads is the people who buy those products: women.

The account managers for Procter & Gamble's Old Spice, a brand that dates back to 1938, are on to something. There are a lot of men who, as Mr. Mustafa suggests, use their galpals' bath products. Go ahead; ask around. Sure, many men say they use "whatever is in the shower" as a cleanser. Yet often that is the fragrant body wash their wives or girlfriends purchase. Richard Kass, a financial adviser in New York, says he wouldn't seek out body wash in a store, but he admits to reaching for his wife's shower gel, and to enjoying the freebie body wash he gets in posh hotels.

Not everyone is a convert. Only two of seven well-groomed male advertising executives at a dinner party I attended recently in San Francisco confessed to using and enjoying body wash. One guy is a Frenchman whose wife is a beauty editor. The other is a metrosexual sort who surprised his tablemates by admitting to using a loofah sponge in the shower—an image I'm having a hard time getting out of my head. Even the body-wash guys don't actually buy these products. They say their wives bring them home. The other fellows at the table? A couple of them were "whatever is in the shower" types. The rest, like my husband, use nothing but bar soap—Coast, Irish Spring, Dial.

Procter & Gamble

I happen to think a bar-soap guy is one who really smells like a man, man. But P&G and Unilever, eager to get guys to trade up from low-margin offerings, want to put a stop to low-maintenance personal-hygiene practices.

Since mass-market body wash was introduced to women in a big way in the mid-1990s, sales have soared. For the year ending Jan. 24, U.S. sales of body wash hit $757 million in food, drug and other mass outlets, slipping past deodorant and nondeodorant bar-soap sales of $751 million, according to Information Resources, a Chicago-based market research firm. The battle for men is just beginning.

In the pitch for Gillette's Odor Shield Body Wash, P&G borrows one of the oldest tricks in the advertising playbook: It wants men to think they have a socially unacceptable condition that only its product can remedy. One spot shows a guy in a shower where a dirty football and other sweat-inducing guy gear fall away from him as he uses body wash. "It's trying to fix a problem I don't have," harrumphs my bar-soap-using spouse.

Indeed, men who aren't 20-something singletons looking for girls may be tough for body-wash makers to score. Unilever has had great success selling its Axe body wash, sprays and fragrances to teens and college kids. For the middle-aged married types, they are instead promoting Dove Men + Care body wash, advertised during the Super Bowl. Yet if these guys are going to use Dove, my guess is they are the "whatever is in the shower" types who pinch their wives' cleanser.

So I give Old Spice an edge in the war, because it is pitching to women. Men may not care about shower-time routines. But women, who do the majority of household purchasing, will buy a "male" body wash for their main squeezes as a recession-era treat. Or perhaps each shopper will pick up a bottle for her guy so, come shower time, he'll keep his wet mitts off her products.

Ms. Wells is an executive editor of Forbes Media and the editor of the CMO Network on Forbes.com (www.forbes.com/cmo-network/).

DESIGNED FOR PERFORMANCE.
ENGINEERED FOR ELEGANCE.

TUDOR WATCHES ARE AVAILABLE AT OFFICIAL ROLEX RETAILERS.

GLAMOUR DOUBLE DATE
Self-winding mechanical movement
Double date window at 12
Small seconds hand at 6
Bezel in steel and 18 ct yellow gold
Domed sapphire crystal, screw-down crown
Waterproof to 100 m, steel case 42 mm

TUDOR
TUDORWATCH.COM